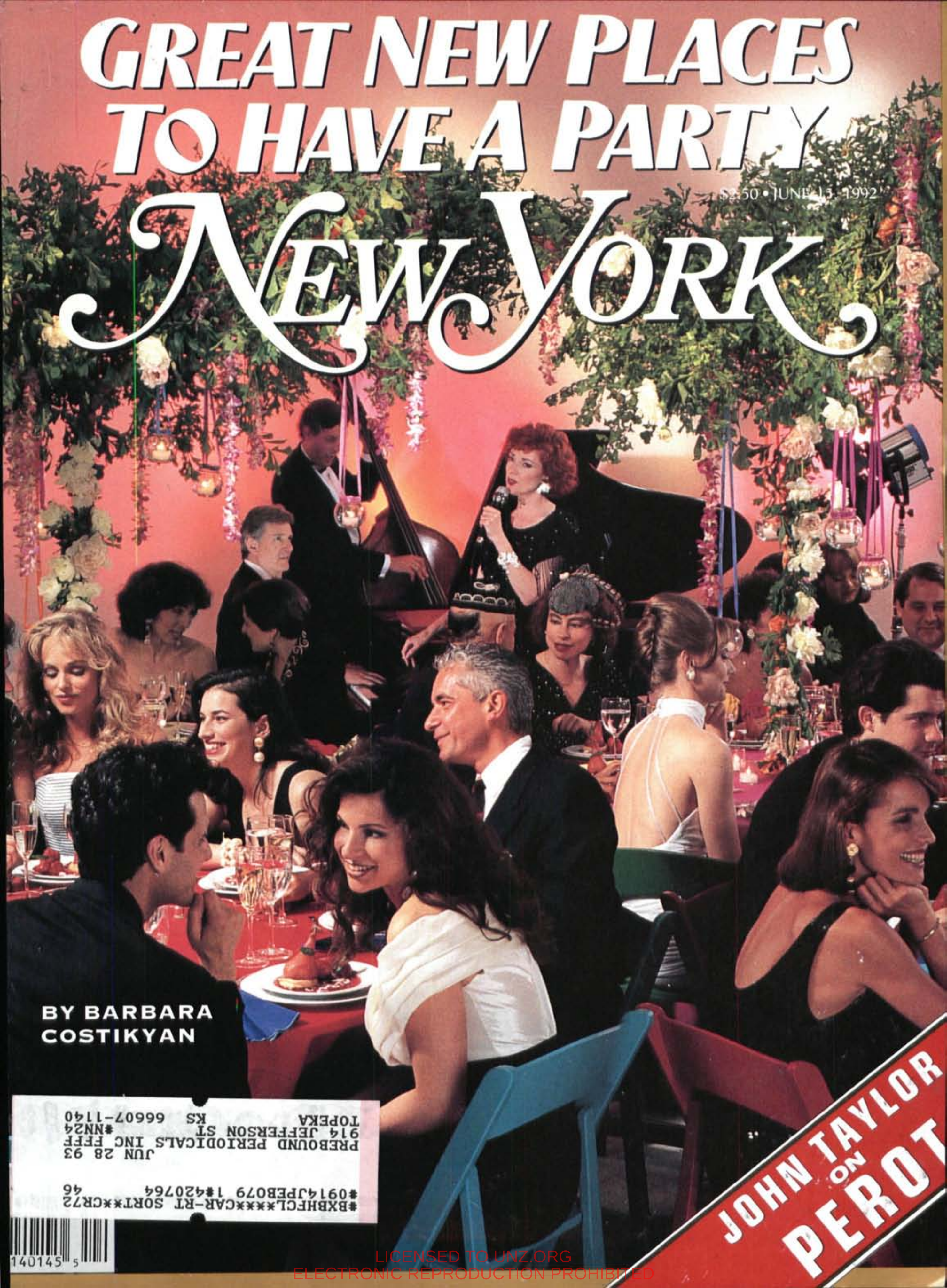
GREAT NEW PLACES TO HAVE A PARTY

$2.50 • JUNE 15, 1992

NEW YORK



BY BARBARA COSTIKYAN

JOHN TAYLOR ON PEROT

#BXBHFCL***CAR-RT SORT**CR72
#0914JFEB079 1#420764 46
JUN 28 93
PREBOUND PERIODICALS INC FFFF
914 JEFFERSON ST #NN24
TOPEKA KS 66607-1140

ELECTRONIC REPRODUCTION PROHIBITED

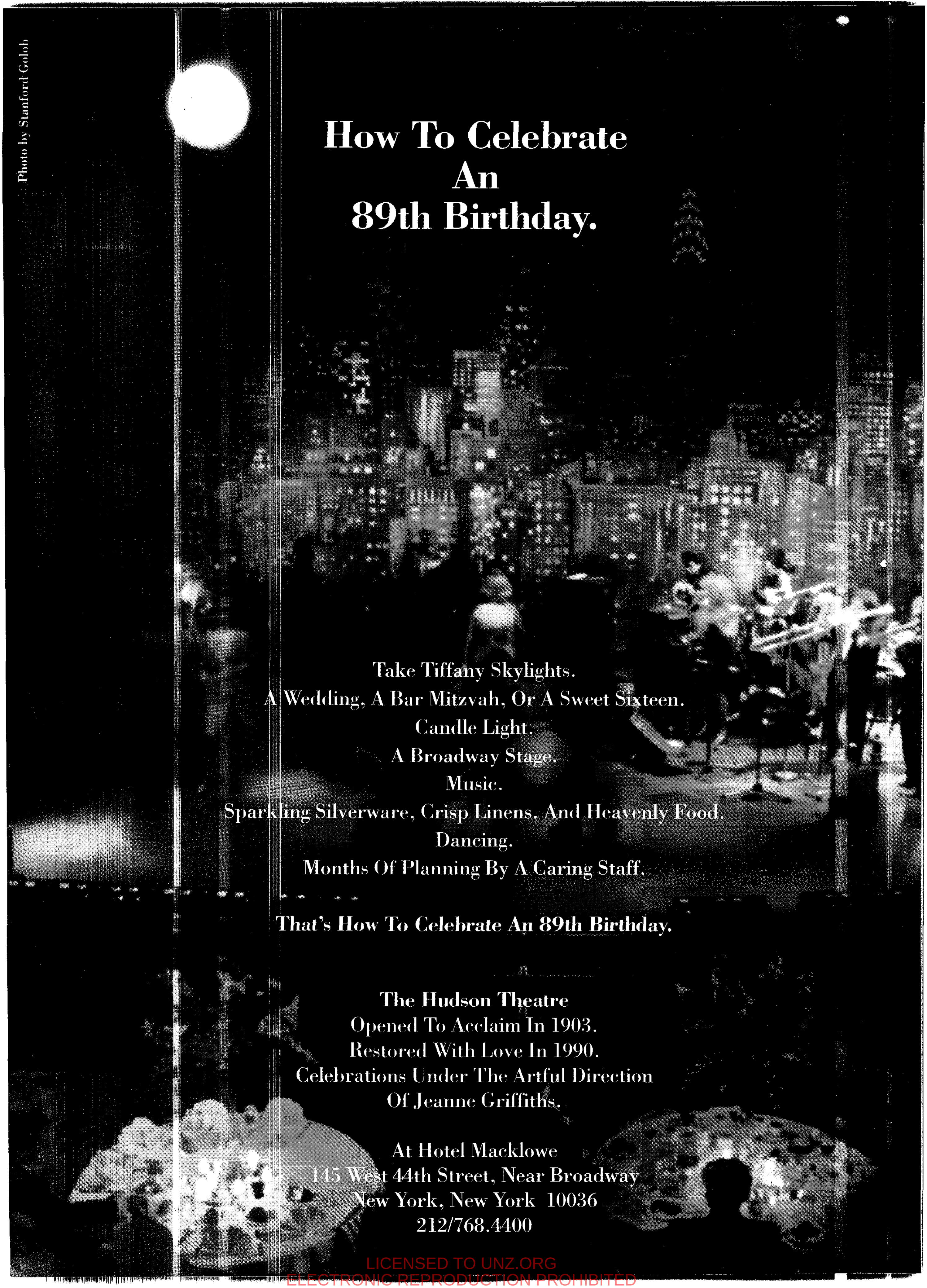


Photo by Stanford Golob

How To Celebrate An 89th Birthday.

Take Tiffany Skylights.
A Wedding, A Bar Mitzvah, Or A Sweet Sixteen.
Candle Light.
A Broadway Stage.
Music.
Sparkling Silverware, Crisp Linens, And Heavenly Food.
Dancing.
Months Of Planning By A Caring Staff.

That's How To Celebrate An 89th Birthday.

The Hudson Theatre
Opened To Acclaim In 1903.
Restored With Love In 1990.
Celebrations Under The Artful Direction
Of Jeanne Griffiths.

At Hotel Macklowe
145 West 44th Street, Near Broadway
New York, New York 10036
212/768.4400

THE
POLO
PRESENT PERFECT
FOR FATHER'S DAY.
PIQUE OR
INTERLOCK KNIT.
10 COLORS.
ONLY AT MACY'S.
S,M,L,XL. 29.50.
macy's

For more gift ideas, call the fashion consultants at Macy's By Appointment [illegible] New York [illegible]
[illegible]'s Store on the Main Floor, Herald Square and your Macy's [illegible] Macy's credit card or the American Express® Card.

Lord & Taylor

MY FATHER

An American Classic

Perry Ellis zebra-striped diamonds on crêpe 32.50

Countess Mara bead motif on twill 45.00

Stonehenge jacquard plumed in paisley 30.00

At his best in a Lord & Taylor tie

Burberrys® brilliantly scrolled tapestry on jacquard 55.00

Bert Pulitzer equestrian links on crêpe 32.50

XMI woven stripes, boldly colorful, richly textured 50.00

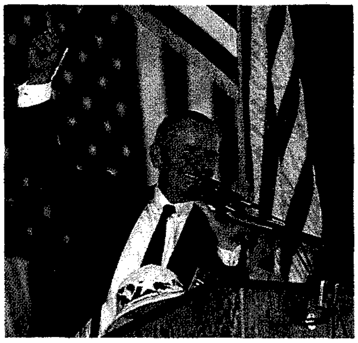
YOUR FATHER'S DAY AMERICAN GIFT STORE • ***Remember Father's Day is Sunday, June 21st***

All silk, with shirts from our collections. Fifth Avenue & selected stores. Red Rose Service Personal Shopping, 1-800-348-6940

CONTENTS

26 Commando-in-Chief

BY JOHN TAYLOR



In the patriot games, Ross Perot owns the medal. Unlike Bush and Clinton, he's been able to marshal symbols and ceremony; he's big on Theme. A vote for Perot, he'd have you believe, is a vote for America. Here is a politician for those who hate politicians, a candidate who doesn't necessarily want your vote. His mission: to save the land. John Taylor, *New York*'s political editor, reports.

30 He Said, She Said

BY PHOEBE HOBAN

The new kiss-and-tell requires professional supervision. All over town, married or not, couples are hitting the couch. In front of a therapist, they're learning how to get along—and sometimes, how to break up. It's a nineties thing: compassion, commitment, *respect.* Besides, everyone's down on divorce. So love medicine has become big business. Therapists prescribe attitude adjustment, sexual exercise. "We had to write six distinct sexual activities down on strips of paper and jumble them up in a hat," says one participant. "It was like a lottery. And then we had to follow through." Elsewhere, there's *dating* counseling: field reports from the intimacy wars. Meet the casualties.

38 Great New Places To Have a Party, Part One

BY BARBARA COSTIKYAN

Location, location, location. Whether it's a corporate affair or the last days of Pompeii, your party needs the perfect setting. In this exhaustive, two-part report, Barbara Costikyan uncovers your options. Here, in Part One, she surveys the grand halls and spaces. There's cost counseling, logistical stuff. And, on Eleventh Avenue, a drive-in theater—indoors!

DEPARTMENTS

14
ON MADISON AVENUE
By Bernice Kanner
Talking beer cans, lucky Popsicles—handicapping the adland sweepstakes.

18
THE BOTTOM LINE
By Christopher Byron
In '91, Upjohn had two of the drug industry's hottest products. What a difference a year makes.

104
THE UNDERGROUND GOURMET
By Fran Schumer
The spices of Lebanon on Third in the Thirties; a sweet Kitchen down the road.

THE ARTS

64
MOVIES
By David Denby
Housesitter is an embarrassing, unfunny comedy. Everything in *The Waterdance* rings true.

94
TELEVISION
By John Leonard
McGuane's *Change,* lost cranes, inside the fundamentalist brain. Plus: Sissy Spacek.

64

98
BOOKS
By Rhoda Koenig
Independence day: David McCullough's *Truman* is a fat but fascinating biography.

104

100
ART
By Kay Larson
Hit the Thruway—for the doyenne of cedar . . . and bark that bites.

102
DANCE
By Tobi Tobias
The Diamond Project yields many duds, one gem. But Antony Tudor freshens the town.

MISCELLANY

Letters 8
Intelligencer 11
Fast Track 20
Hot Line 24
Best Bets 62
Sales & Bargains 107
***Cue* Listings** 109
Crosswords 154
Classified 142

Cover: Photograph by Ted Hardin.
Party at Industria Superstudio created for New York *Magazine. Stylist: Daphne L. White; party design: Renny Design for Entertaining; party lighting: Frost Lighting; catering and service: Taste Caterers; linens, tableware, tables, and chairs: Tristate Party Rentals; hair: Chuck Jensen; makeup: Nancy Sprague for Ivy Bernhard; singer: Mary Cleere Haran (hair and makeup by Tobi Britton for the Makeup Shop); pianist: Bill Mays; bassist: David Finck; Steinway piano and bass: Pro Piano; microphone and stand: Audioforce. Special thanks to Bookers Inc.*

JUNE 15, 1992—VOL. 25, NO. 24. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July, and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1992 by K-III Magazine Corporation. All rights reserved.** *Reproduction without permission is strictly prohibited.* *Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.* Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

Photographs: top left, Britt Runion/Gamma-Liaison; center left, Everett Collection; bottom left, Ted Hardin; center bottom, Kerry Hayes/Universal; top right, Charlie Samuels.

Four Seasons
The Pierre
NEW YORK

In these times we suggest you choose your pleasures carefully.

Call Herbert Rose, Director of Catering, (212) 940-8111
Fifth Avenue at 61st Street, New York, NY 10021

For The Young At Heart Who Wish They Had The Face To Go With It.

If the person you see in the mirror looks older than the person you feel like inside, we'd like to help you change that.

Our skilled, board-certified plastic surgeons can make you look years younger with the latest procedures for face-lifts, eyelids, necks and foreheads. Or with chemical peels or collagen injections—all at very affordable prices.

So call (212) 472-3300 for a complimentary consultation with one of our caring, experienced plastic surgeons. And let us expose the inner you.

Constructive Surgery℠
169 E. 69th St., New York, NY (212) 472-3300

© 1991 Constructive Surgery

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Executive Editor
Peter Herbst

Assistant Managing Editors
Tony Fuller, Deborah Harkins
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Photography Director
Jordan Schaps
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill, Peter Hellman
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Celia McGee, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley, Dinah Prince
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Gillian Duffy, Bob Ickes, Melissa Morgan**
Edith Newhall, Robin Raisfeld, Christopher Smith
Assistant Editors: **Phoebe Eaton, Elise Marton, Claire Perrault**
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Elizabeth Allen, Eileen Clarke, Stephen Dubner
Jan Gelman, Gia Kourlas, Kate O'Hara, Robert Patronite
Evgenia Peretz, Whitney Scott, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Staff: **Steven Davis**
Administrative Assistant: **Leah Weston**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Richard Kinsler

Advertising Director
Beth Fuchs Brenner
Business Director: **Betsy Cronen**
Advertising Manager: **Alan Katz**
International Travel Director: **Jacqueline Johnson**
Beverage Advertising Manager: **Judith R. Fields**
Sales Representatives
Denise Fierro, Laura Henschel, Mitchell Kreuch, Mary K. McCarty
Alison Pollard, Tina Gitlin Price, Jill Seelig, Sarah Vaden, Hilary Van Klee
Staff: **Karen Botte, Lillian Ciulla, Lisa Cohen, Sasha Harvey**
Sara Pursley, Melinda Stege, Nina Tiger
Advertising Coordinators: **Eleanor Huang, Sharon Y. Quinn**
Chicago Manager: **Jerry Brennan, 312-222-5600**
Detroit Manager: **Liz Holowaty, 313-353-2537**
California: **SD Media, 310-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
France: **Marilyn Winters** Canada: **Chris Brown**
Italy: **Carla Villa** Mexico: **Towmar** Texas: **The Tierney Company**
Hong Kong: **Pamela Choy**

Marketing Director
Beverly Hood Allen
Promotion Art Director: **Laurie Berger**
Director, Special Advertising Sections: **Allan Horing**
Promotion Manager: **Gerry Napoli**
Merchandising Manager: **Patty Nasey**
Special Projects Manager: **John Kempa**
Staff: **Amy Asch, Brenda Lee, Kimberly Styler**

Research Director
Eileen Ronan
Research Analyst: **Karen Norberg**

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **Walston C. Bobb-Semple Jr., Frances Carver**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Iris Agar, Mark Bristow, Kendra Callahan**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Greta Turken, Gaye Whyte**

Associate Circulation Director: **Craig Reynolds**
Subscription Promotion Director: **Amy V. Lem**
Planning Director: **Charles Lung**
Managers: **Iris S. Blumenthal, Adrian Markoski, Barbara E. Wilck**
Special Projects Manager: **Arthur McKinley**

Director of Finance
Jeffrey M. Arbeit
Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Sandra Rabeno, Jeffrey Wallace, CPA**
A.P. Supervisor: **Antoinette Brody**
Collections Manager: **Patricia Adiletta**
Financial Services Coordinator: **Deborah L. Toney**
Staff: **Barbara Broughman, Blanca Coronado**
Lori Dictrow, Patricia Smith

Office Services Manager: **Mary Ann McCarthy**
Benefits Coordinator: **Mary O'Connor**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Venus Brown, Esther Gillyard**
Priscilla Hood, John Mabra, Rodney Madden, Joseph Markfelder
George Pogue, Erik Rodriguez, Virginia Spraggins

K-III Magazines
Chairman: **William F. Reilly** President: **Harry A. McQuillen** Vice-Chairman **Charles G. McCurdy** Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Richard R. Hawkes** Vice-President, Finance: **Christina B. Wagn** Vice-President: **Curtis A. Thompson** Vice-President: **Douglas P. Miscoll** Vic President, Circulation: **Brian T. Beckwith** Vice-President, Manufacturing: **Edward J. Egan** Director, Group Sales: **Nan L. Elmore** Director, Research **Kenneth Meltsner** Director, Systems: **Richard Lamb**

SPECIAL DOUBLE ISSUE

SUMMER PLEASURES

NEW YORK Magazine's Summer Pleasures Special Double Issue is cool refreshment for readers thirsty for the best in summer fashions, movies, dining, travel, books, shopping, and more.

Eagerly read by 1.7 million sun-and-fun-loving adults, Summer Pleasures stays on the newsstand for two full weeks. For advertisers, the added exposure is like getting a second round on the house.

New York is the largest and most important market in the world. And whether you're selling iced tea, t-shirts, or T-birds, *New York* Magazine reaches that market like no other. Advertise in the publication that has led the competition in retail ad pages for five years running.

Call Publisher Richard Kinsler at 212-880-0886.

ISSUE DATE: 6/29-7/6

ON SALE: 6/22

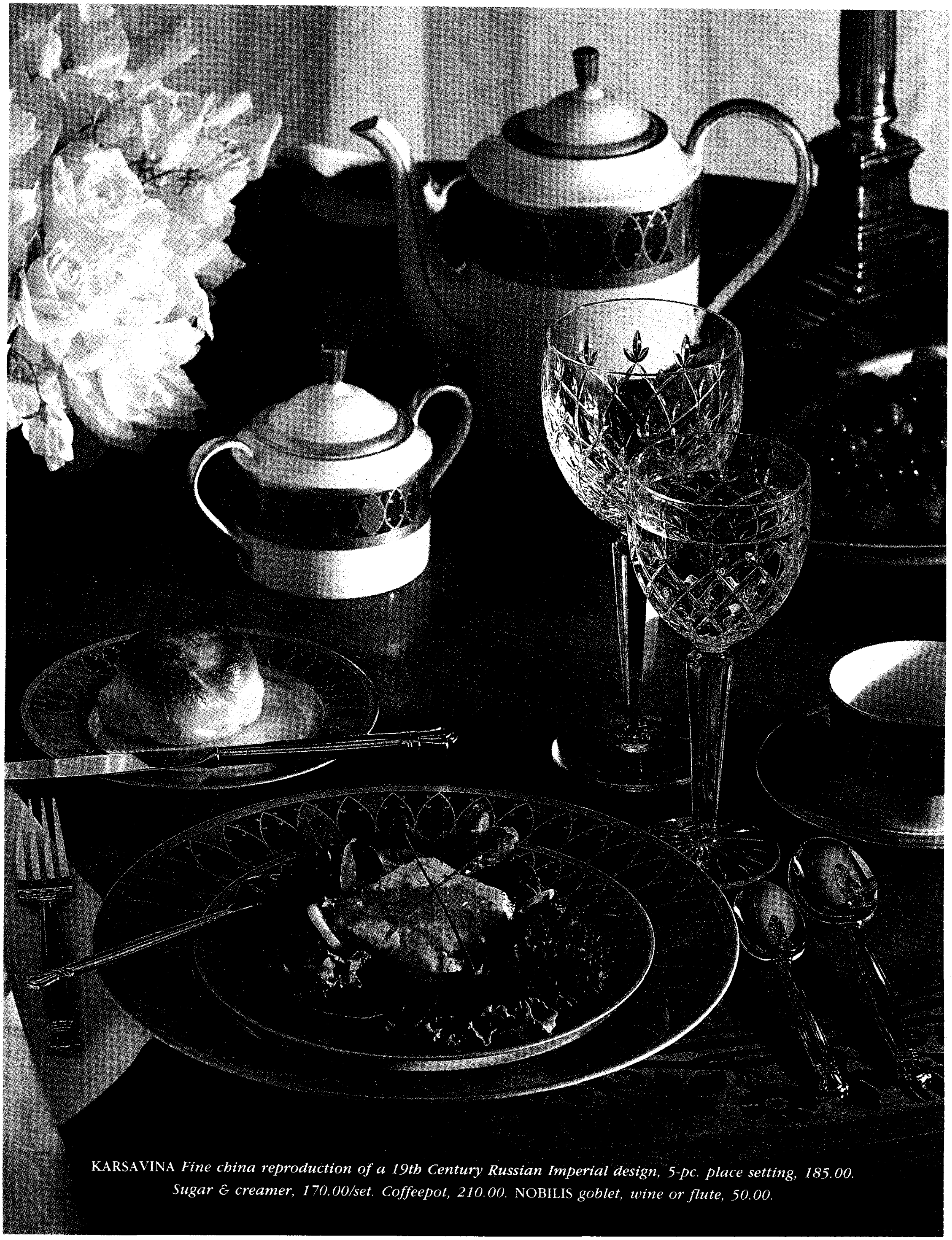
SPECIAL DOUBLE ISSUE
New York
SUMMER PLEASURES
Hot things to buy, read, eat, wear, and think about
Geena Davis

CLASSIFIED CLOSE: 6/16.
CALL 212-643-6500.

Source: 1991 SMRB

INTRODUCING

The Fabergé Collection



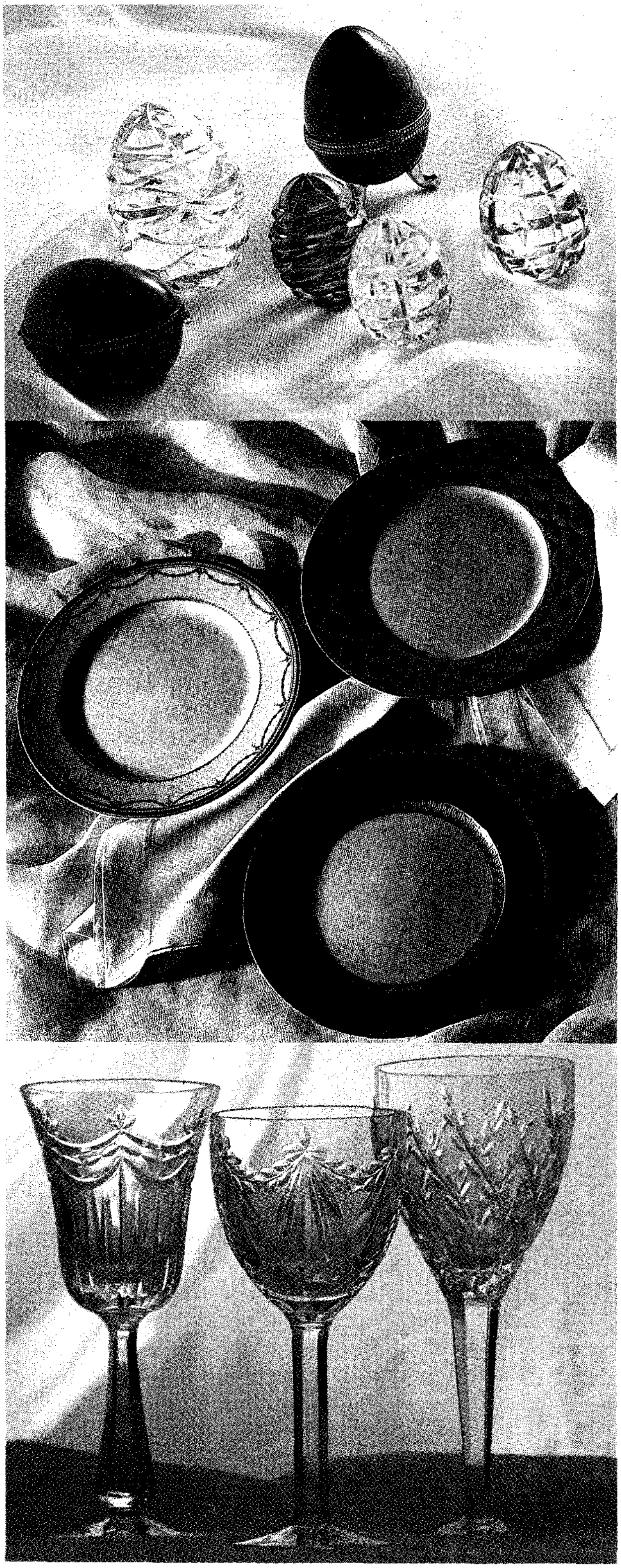
KARSAVINA *Fine china reproduction of a 19th Century Russian Imperial design, 5-pc. place setting, 185.00. Sugar & creamer, 170.00/set. Coffeepot, 210.00.* NOBILIS *goblet, wine or flute, 50.00.*

First & Exclusively Ours

Jeweler of the Czars and master goldsmith for the Russian Imperial Court, Fabergé is hailed as the greatest artist and designer of the 19th & 20th centuries and perhaps of any century.

Today the Fabergé legend continues in a new collection for the table. Luxury over 100 years in the making, first and exclusively at Bloomingdale's.

BONUS FABERGÉ NOTECARDS *(reg. 10.95) are our gift to the first 100 Bloomingdale's customers to preview the complete Fabergé Collection. On 6, New York.*



Luxurious eggs in the Fabergé tradition

Crystal 2.5" Eggs: Azure, sapphire, or clear. 75.00/each.

Crystal Clear 3.5" Eggs: Pine Cone or Swirl; Star or Palace (NY only), 125.00/each.

Porcelain boxes in sphere, egg or footed designs with 24kt gold interiors (NY only), 175.00/each.

Handpainted fine china with 24kt gold accents

GRAND PALAIS
Fabergé preferred the "Empire Swag" motif for his timeless elegance, 5-pc. place setting, 175.00.

CORONATION
Inspired by the "Pine Cone" egg created in 1900 for Czar Nicholas, 5-pc. place setting, 175.00.

ATHENA
Subtle gradation of blue accented by 24 karat gold relief. 5-pc. place setting, 195.00.

Handcut full lead crystal stemware

EMPIRE
goblet, wine or flute, 60.00.

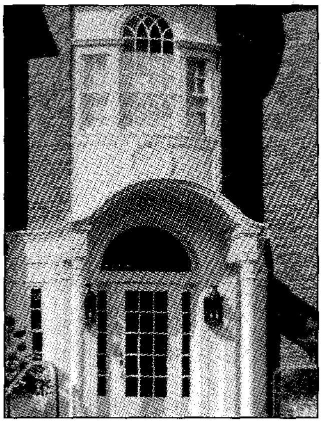
FOLIAGE
goblet, wine or flute, 50.00.

VILLE DE LYON
goblet, wine or flute, 50.00.

BRIDAL REGISTRY ON 6. *Personal and professional guidance to the bride and groom. Call 800-888-2WED.*

bloomingdale's

TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. FA615.
Please allow 2-4 weeks for delivery. 8.50 delivery fee.



Extend your pleasure
at one of
America's most
acclaimed small spas.

Add an extra day
or two before or after
a weekend and
we'll take 50%
off your room rate
for the extra days.
June 1 - Sept. 3.

Isn't it time?

NORWICH INN & SPA • CONNECTICUT •

THE NORWICH INN & SPA

(203) 886-2401 or
1-800-ASK-4-SPA outside Connecticut

LETTERS

But Is It Art?

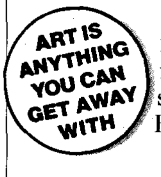
JULIAN SCHNABEL CAN FANTASIZE ALL HE wants about being Picasso, although I thought that just a few years ago, he said he was Giotto ["Off the Canvas," by Michael Stone, May 18]. In any event, his delusions shouldn't alter some truths for the rest of us, especially the ones concerning his "breakthrough" plate paintings.

In 1976, more than three years before Schnabel's exhibit at the Mary Boone Gallery, I showed a series of paintings that broadly incorporated into their surfaces gnarly and aggressively painted linen "leaves." These were exhibited at the Brooke Alexander gallery in New York at the *true* height of minimalism, representing a major break with the art of the time. My work received a lot of press, from the New York *Times* and *Artforum*, among other publications, and a lot of attention—including, I would say, Schnabel's.

Rodney Ripps
Stockbridge, Mass.

JUST AS REAL MUSICIANS ARE STUCK WITH the embarrassment of Madonna, real painters are stuck with Julian Schnabel. It's too bad money doesn't buy creativity and integrity. It only destroys them.

Sam Sebren
Manhattan


ART IS ANYTHING YOU CAN GET AWAY WITH

I THINK THIS BUTTON WOULD make the perfect bumper sticker for Julian Schnabel's Bentley.

Toni Young
Philadelphia, Pa.

HE TALKS AS IF ITS HIS VERY OWN PERSONAL invention. Hasn't anyone bothered to tell Julian Schnabel that action painting was old stuff 30 years ago?

Liz Whitney Quisgard
Manhattan

MICHAEL STONE MAY KNOW CONTEMPORARY art, but he doesn't know contemporary music. Unless Van Morrison did a cover version, the music coming out of Julian Schnabel's boom box was the righteous song for the death of the eighties, "Money Don't Matter 2 Night," by his royal badness, Prince, off the *Diamonds and Pearls* album. Otherwise, nice piece, nice pix.

Suzanne J. Zoubeck
Huntington, N.Y.

Photo Credit

THE PHOTOGRAPH ON PAGE 42 OF THE June 1 issue of Reginald Denny being dragged from his truck during the L.A. riots was incorrectly credited. The photographer is Phil Ramey.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

JULIAN SCHNABEL DEALS SUCCESSFULLY IN painting as a commodity. His brilliant entrepreneurial skills have made him an important presence in today's art market. But something is missing. Art made with only size and selling price in mind is merely scrip, paper money with no gold standard.

Schnabel's big, lazy spills and smears are the ultimate junk bond. The eighties are over. It is time to put the egomaniac's drop cloths out on the curb for collection and hang works of real value on gallery walls.

Robert Newman
Weehawken, N.J.

The Debate Goes On

SOME TIME AGO, I SENT DINITIA SMITH MAterial for her piece "The Happy Hawker" [January 6], which mentioned Daniel Seligman's forthcoming book on the IQ controversy. Among the material was a table from Mark Snyderman and Stanley Rothman's book *The IQ Controversy: The Media and Public Policy,* which included the only representative survey of IQ experts on what causes the average difference in IQs of blacks and whites. The table revealed that only 17 percent of 566 experts thought the difference to be purely environmental in origin, whereas 53 percent thought it reflected both genetic and environmental differences (Arthur Jensen's 1969 hypothesis). No conceivable methodological inadequacy can account for this lopsided and surprising result. The survey dispels once and for all the media fiction that researchers like Jensen are far out of the mainstream because they examine such an impolitic hypothesis. Yet that was just what Smith maintained when she claimed that Jensen's "work has been dismissed by most mainstream psychologists." Because of his stature, Jensen has been elevated to the highest pay scale at Berkeley, has had one volume of a series on major psychologists devoted to his work, and is currently writing five articles on mental abilities for two encyclopedias.

Robert A. Gordon
Professor of sociology
Johns Hopkins University
Baltimore, Md.

Dinitia Smith replies: Many psychologists do not feel that the Snyderman Rothman survey demonstrates the opinion of all experts about Arthur Jensen's theories on IQ and inheritance. ■

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

CAMELOT CULTURE...MARCOS MAKES WAVES...DOUBLE DUTY...THE DISARMED FORCES

KENNEDYS BURNISH R.F.K.'S REP

John F. Kennedy has been lionized lately, and now Robert F. Kennedy is about to get equal time. David Dinkins will play host at a lavish fund-raiser July 12 at Gracie Mansion, kicking off a series of special events around the country.

Ted and Ethel Kennedy and her children are sponsoring the evening, which will commemorate the twenty-fifth anniversary of Robert Kennedy's 1968 presidential campaign. Spokeswoman Kim Brizzolara says that David Dinkins, "a great admirer of Robert Kennedy, personally offered to host" the premiere event.

Details aren't final, Brizzolara says, but Kennedy alumni like speechwriter Theodore Sorensen and adviser Arthur Schlesinger Jr. are being invited to the July 12 dinner. Robert Kennedy's daughter Kerry Kennedy, her husband, Andrew Cuomo, and his father, Governor Mario Cuomo, are also expected to attend.

TV NEWS REPORTERS TO GET THE PICTURE

New York 1 News is causing a buzz among television journalists because prospective reporters are being told they'll operate the cameras as well as talk into them. The 24-hour New York news cable channel—which Time Warner expects to have on the air in September—will train staffers to use hand-held Hi-8 video cameras so they can shoot their own stories.

"It's a highly unusual move," says one source. "It will change the way stories are covered. What's more, when reporters go into rough neighborhoods, the cameramen often act as bodyguards."

The source says the start-up channel may have trouble attracting top talent because it's paying reporters a relatively low annual salary of $34,000 to $50,000.

Paul Sagan, the channel's vice-president for news and programming—and formerly the news director at WCBS-TV—won't comment on staffers' pay "or any part of the business plan," but he says he's proud of the idea to have reporters working solo. "One of the problems with television news is that it's evolved into 'I'm a star and you're a technician,' " says Sagan. "I don't want to hire pretty faces or people who think of themselves as just technicians. We're looking for people who think of themselves as journalists first."

ARTHUR SCHLESINGER JR.

NY 1 NEWS

THE NEW YORK 1 NEWS LOGO

BIAGGI'S BOY BACK IN THE BAR

Richard M. Biaggi can practice law again. The son of former Bronx congressman Mario Biaggi was disbarred three years ago after his alleged involvement in the Wedtech scandal—which led to the political downfall of his father. In 1988, the younger Biaggi was charged with bribery, mail fraud, and filing a false tax return. In 1989, all charges except the tax filing were reversed, and Biaggi was recently reinstated to the bar.

POST-ELECTION IMELDA: LIFE'S A BEACH

Former Philippines presidential candidate Imelda Marcos, who came in third in last month's election, is looking into spending a few weeks in the Hamptons this summer. Marcos—who, during the campaign, boasted to her poverty-stricken countrymen that she is one of them—apparently plans to take a vacation on the playground of the rich and famous.

According to a source, her staffers have made inquiries at several inns in the Hamptons. At the top of their list is the Maidstone Arms on Main Street in East Hampton. But the newly restored inn has a mere nineteen rooms, far smaller than the number needed to accommodate Marcos's usual entourage.

"I have no knowledge of such plans," says James Linn, a lawyer for the former first lady of the Philippines. "She has to go on trial later this summer [on charges of graft and corruption], but Mrs. Marcos has a passport and is free to travel wherever she wants."

The manager of the Maidstone Arms says she has heard rumors about the visit but nothing yet from Marcos herself.

GREEN POINTS GUNS AWAY FROM GAYS

If the armed forces go after gays, Congressman Bill Green is promising to go after the armed forces.

Green recently sponsored legislation that would make it illegal for the military to discriminate against personnel based on their sexual preferences.

Democratic congresswoman Patricia Schroeder of Colorado and Barney Frank and Gerry Studds—both Democrats from Massachusetts—are also sponsoring the bill.

"The bill amends the law governing operations of the Defense Department," says the Republican representative

IMELDA MARCOS

Photographs: top, Adam Scull/Globe Photos; bottom, Tony Costa/Outline.

A MIDTOWN MAKE-OVER...BETWEEN THE SHEETS...TRASH-TV CLASH...AN ART OUTING

GERALDO RIVERA

DAVID SALLE

BILL GREEN

from Manhattan's East Side. "It's not just for the good of gays and lesbians. If the military continues to discriminate in this way, its choice of recruits—and its hiring efforts on college campuses—will be severely diminished."

MONKEY BUSINESS AT THE HOTEL ELYSÉE

The Elysée has a new management team, and a search is under way for someone to redo the East 54th Street hotel's restaurant and its Monkey Bar, once the haunt of people like Tennessee Williams and Tallulah Bankhead. A source says the new team—Henry Kallan, Richard Born, and Ira Drucker—has been talking to Le Cirque's Sirio Maccioni about possible changes. They will probably hire David Henesy, who runs the Bice restaurants. "They'll redo it," says the source. "But they plan to leave trademarks like the monkey murals."

SELF OFFER HAS SOME SEX APPEAL

The editors of *Self* recently resorted to a hands-on approach for a cover story about a new sexual position discussed in Edward Eichel and Philip Nobile's book *The Perfect Fit.*

The position, called CAT (for "coital alignment technique"), is said to enable women to have more frequent orgasms. Editors tried to find writers who would test the technique and document the results for the magazine. A source says, however, that many writers who were approached turned down the assignment—and the $1,500 payment. Says *Self* editor-in-chief Alexandra Penney, the author of *How to Make Love to a Man,* "We found two couples who will write for the August issue. Amy Arbus, Diane Arbus's daughter, called us because she'd heard about our article and wanted to know if she could photograph the couples having sex. We're thinking about it."

IN THE BACKGROUND OF A DAVID SALLE WORK

Should an artist paint everything he signs? Although the late Andy Warhol, the controversial Mark Kostabi, and several Renaissance painters openly admitted hiring assistants to do their work, Kostabi says many artists hide the fact that they have "collaborators." Tired of getting all the blame for corruption in the art world, Kostabi claims he's ready to "out" other artists, including David Salle.

Salle—who exhibits at the Gagosian Gallery, is collected by Si Newhouse, and had a retrospective at the Whitney when he was only 34—is known for appropriating images. But Kostabi says he was shocked to discover that Salle also hires outside artists and companies like Acadia Scenic Design, a Jersey City–based outfit. "At first, I thought it might just be backgrounds," says Kostabi. "But I went through boxes of pictures that they'd done for him. Sometimes they paint most of his canvases, including some of the main images."

"I'm not at liberty to disclose any of the work we do for him," says Brian Wagner, an artist at Acadia. "It's in a contract between David and Acadia."

Kostabi also says that a Brooklyn woman paints some of the old-masters-style figures in Salle's work. At first, she wouldn't comment, saying, "I'm not saying I did or didn't paint for him. It's not pertinent. . . . I have an allegiance to David." She eventually denied painting for him.

"This is like Bo Derek complaining that Bette Davis couldn't act," says Salle's spokesman, who admits that the artist hires assistants to do some of the work but denies that they paint the major images. Says Salle, "This is neither a moral nor an ethical issue. This is simply an issue of artistic envy."

Kostabi says he has nothing against Salle and plans to expose other artists, including one who pays three Korean immigrants $20 an hour to paint his work from start to finish. Kostabi—who has infuriated people with publicity stunts and offensive comments about gays—says, "This is something I take very seriously."

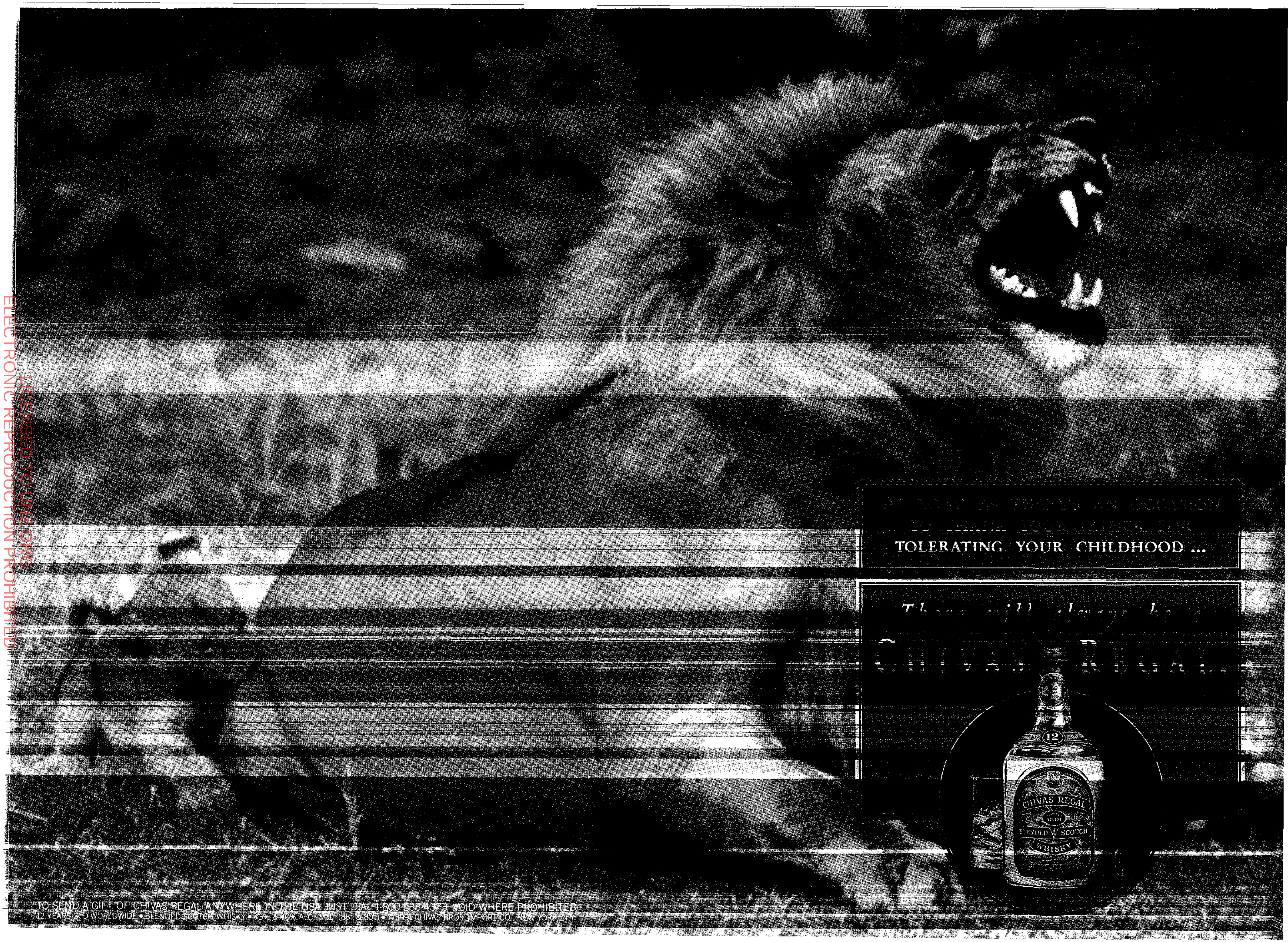
NOW IT CAN BE TOLD: THE OLD HEAVE-HO

Did King World Productions have a hand in temporarily shelving Geraldo Rivera's syndicated show *Now It Can Be Told?*

Copies of Rivera's *Exposing Myself,* in which he detailed his sexual conquests, were sent to several stations throughout the country, says a source. Along with the book came a note that purported to be from King World, suggesting that executives consider not carrying the show. King World, owned by brothers Michael and Roger King, distributes the competing *Oprah.* The Tribune Company recently announced plans to pull *Now It Can Be Told* out of syndication so it could be retooled.

A spokeswoman for King World says the King brothers didn't send the books: "[Michael and Roger] have never read the book and have no plans to do so." Rivera, who still has his other show, *Geraldo,* was surprised by the story: "It is well known that Roger can't read, but I trust he enjoyed the pictures. If they did it, I hope they paid full retail price."

Photographs: top, Globe Photos; center, Gianfranco Gorgoni/Sygma.


AS LONG AS THERE'S AN OCCASION
TO THANK YOUR FATHER FOR
TOLERATING YOUR CHILDHOOD ...
There will always be a
CHIVAS REGAL.
12
CHIVAS REGAL
1801
BLENDED SCOTCH
WHISKY

TO SEND A GIFT OF CHIVAS REGAL ANYWHERE IN THE USA JUST DIAL 1-800-238-4373. VOID WHERE PROHIBITED.
12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 43% & 40% ALC./VOL. (86° & 80°) • © 1991 CHIVAS BROS. IMPORT CO., NEW YORK, N.Y.

On Madison Avenue/Bernice Kanner

THE *OTHER* SUMMER GAMES

RAISING THE SWEEPSTAKES

NO SOONER HAD THE FIRST SUMMER GAME been launched than a corporate player pulled a hamstring.

In May, Anheuser-Busch tried to salvage its Olympian-size, Olympic-theme promotion with ads conceding that more second-prize sweepstakes tickets were printed than had been planned. So the king of beers was doubling the number of Kawasaki Jet Skis and $4,000 cash awards. Also, at least four times the number of third-place prizes—good for Olympic lapel pins—were printed than should have been.

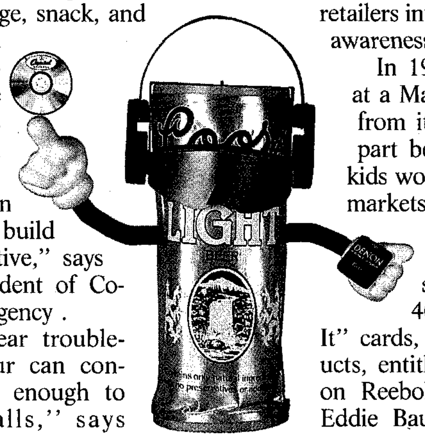
In 1989, Kraft mistakenly printed too many winning entries for its "Ready to Roll" contest. In 1990, Coca-Cola suffered a mishap with its $100-million "Magic Summer '90" MagiCans promotion. Coke put cash or prize vouchers in cans; sometimes the cans would jam, and one child even sipped the foul-smelling, chlorinated water that replaced the soda. Sales actually soared. (Still, Coke aborted the game after just three weeks.)

Coors, however, seems undaunted. Pull the tab off one of 30,000 high-tech talking cans planted in Coors Light twelve-packs, and a light-activated voice mechanism squeals, "You win," then tells how to claim your CD, CD player, or stereo (by calling the 800 number on the can).

"Consumers won't know an unopened talking can from a silent one: The talkers look and feel like regular beer cans," says Phil Senes, Coors's merchandising manager. But they'll know something's up when they see the giant, motorized dancing cans in stores. (Last year, the "Dancer" starred in a Coors promotion in which drinkers checked under can tabs to see if—and what—they'd won.)

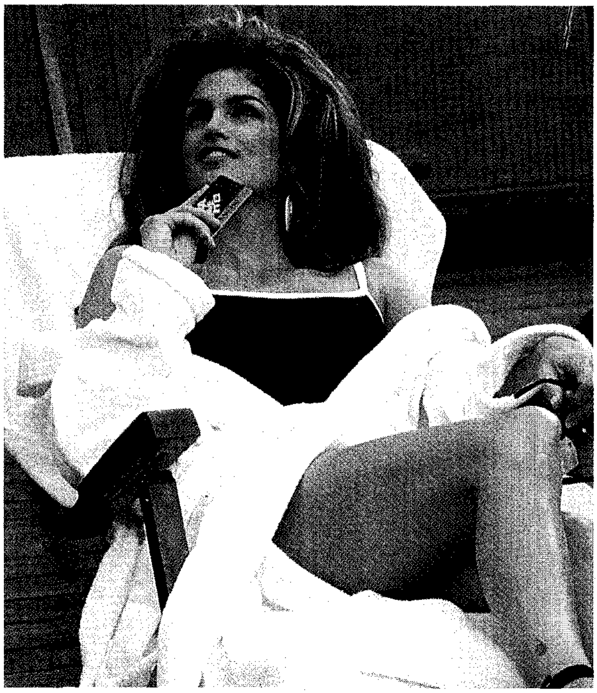
Summer turns out to be "playtime" because for "gas, beverage, snack, and car companies; and many others in competitive or impulsive industries, summer is peak season. They feel promotional games, which are cheaper than coupons or rebates, build traffic and add incentive," says Bonnie Carlson, president of Comart, a promotional agency .

"We've spent a year troubleshooting and feel our can construction is different enough to avoid Coke's pitfalls," says Coors's Senes. Each can is marked, so consumers know there's a game going on; the liquid inside is carbonated, not chlorinated, and "securely sealed." And instead of the paltry $1 and $5 bills that popped out of most winning Coke cans, Coors's prizes are valued at $15 or more. Still, one sample "talker" could not be silenced for several minutes. And Senes admits "someone could be disappointed if it's the last can in the fridge."



"You win!"

"A lot can go wrong when you produce millions of game pieces and premiums," says Senes. Promotional mishaps—with their requisite apologies—tend to be costlier than TV spots that bomb. "But if you do your homework, the benefits—providing something different, getting consumers and retailers involved, and heightening awareness—outweigh the risk."



HOT STUFF: *Cindy Crawford for Pepsi.*

In 1989, Pepsi Cola balked at a MagiCans–like promotion from its creator, Replipak, in part because of the fear that kids would open cans in supermarkets seeking the prize money. This summer, it eschewed sweeps for a simple card game. Some 40 million "Gotta Have It" cards, packed in Pepsi products, entitle holders to discounts on Reeboks, videos, MCI calls, Eddie Bauer clothes, Avis cars, and tickets on Continental Airlines and Norwegian Cruise Line. To tout the promo, Cindy Crawford chalks up the attention she receives to her card. "Gimmicks or too much high-tech can upset consumers," says Doug Kellam, director of marketing at Pepsi.

More than 100,000 games of chance run each year—and their numbers are growing as manufacturers "look for ways to promote product without cutting prices," says Joe Flanagan, president of the promotional agency Impact. "This is value added that usually translates into a sales blip. Except for frequent-flier programs, sales promotion builds short-term business."

Wendy's hopes for a blip with "Summer of 99" (a burger costs 99 cents). There are 99 prizes, including a 99-minute lunch with Randy Travis, 99 hours on any beach in the world, 9.9 carats' worth of diamonds, 99 cases of Coke, one 1993 Jeep Cherokee, and 99 minutes of race-car talk with driver Kyle Petty.

The TV networks are ardent tie-in promoters. This past spring, ABC hyped interest in *All My Children* by asking listeners to guess who murdered Will Cortlandt and distributing "How to Host a Murder" games and tickets to "Murder Luncheons," with cash and games as prizes. Last summer's "Watch It for a Week" promo increased ABC's viewer share 20 percent and its ratings 14 percent, says Jon Kramer of Local Marketing Corporation, which orchestrated the event. To promote *Patriot Games,* Paramount Pictures planned local scavenger hunts (one required item: a signature from a real CIA agent) and a sweepstakes with CNN and *USA Today*. Columbia Pictures is offering mailroom employees the chance to do a live radio broadcast in a contest for *Mo' Money,* a comedy about a reformed ex-con who gets his start in a mailroom.

Involvement devices, such as scratch-off cards, make people feel they're getting something for nothing. "Games are an essential part of marketing," says David Tridle, president of Frankel Services in Chicago. NutraSweet is inviting consumers to dial an 800 number and punch in the Universal Product Code from any of 18,000

The Belles' vacation home. 37-foot sloop $36,000. Paint, rigging and sails $22,000. Engine $4,500. Cost of renovation plenty of patience, determination and free time.

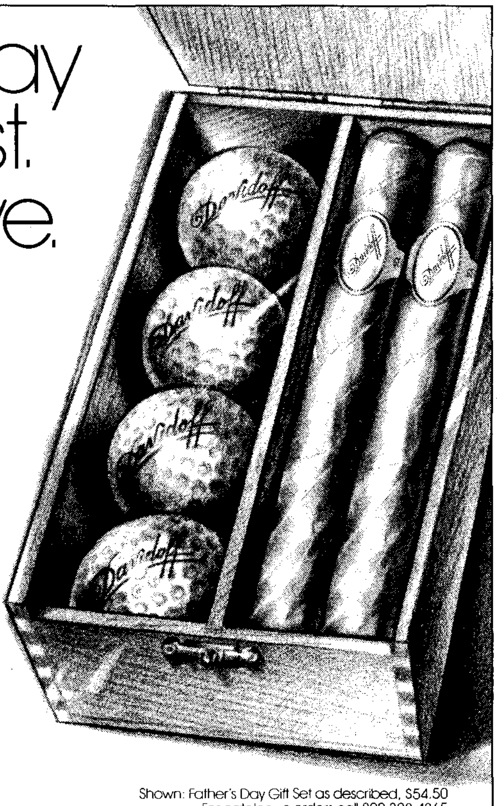
© 1992 Time Inc. Magazine Co.

Some see two months of sweat, blisters and aching muscles. Ray and Cynthia Belles see open water, fair winds and four weeks a year in the Caribbean.

Money®

Where American Dreams still come true.

Father's Day is June 21st. Be creative. He was.



Show your own creativity. With our Father's Day Gift Set.

Four handmade Davidoff 4000 Cigars in patented design, cedar lined protective case.

Four Spalding Top Flite XL II golf balls.

Beautifully boxed. He deserves it. This, and other creative gifts. Only from Davidoff.

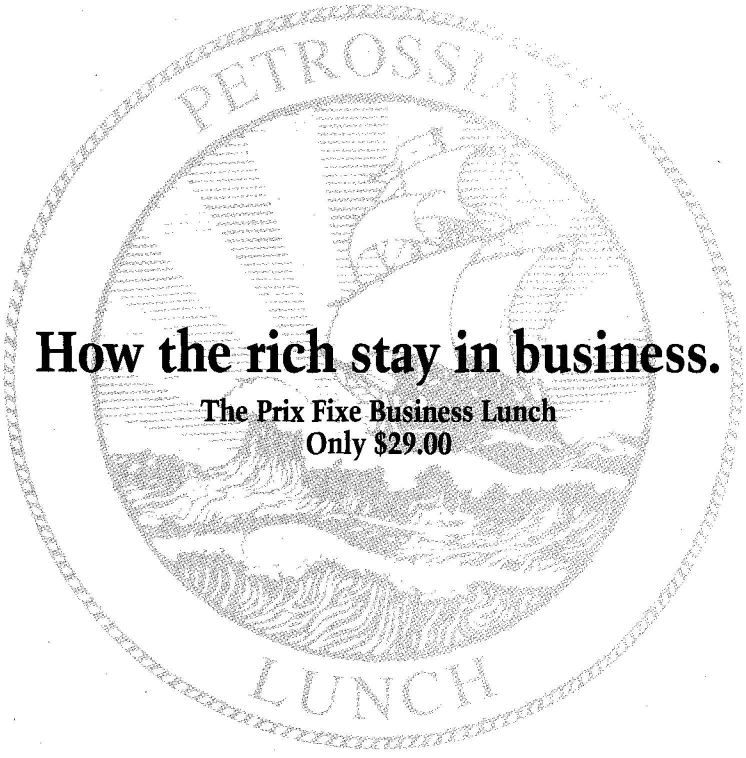
Davidoff

Shown: Father's Day Gift Set as described, $54.50
For catalogue orders call 800-328-4365

DAVIDOFF OF GENEVA, INC.
535 Madison Avenue at 54th Street,
New York, N.Y. 10022
Phone 212-751-9060 or 800-548-4623

For those who are obsessed with quality.

GENEVA, ZURICH, LONDON, AMSTERDAM, BRUSSELS, PARIS, FRANKFURT, HONG KONG, SINGAPORE, BANGKOK, KUALA LUMPUR, TOKYO, MONTREAL, TORONTO, NEW YORK, BEVERLY HILLS.



How the rich stay in business.

The Prix Fixe Business Lunch
Only $29.00

PETROSSIAN
PARISIAN RESTAURANT

Prix Fixe: Pre-Theatre Dinner, Mon-Sun, $38.00.
A la carte menu available. Reservations please.

58TH STREET AT SEVENTH AVENUE • NEW YORK, N.Y. 10019 • (212) 245-2214

different foods for a chance to win shopping sprees at supermarkets.

This year, more companies are tying the game to their product, says Don Jagoda, president of Don Jagoda Associates, which created the current Popsicle sweeps: Lick all the way down to the stick to learn if you'll wind up with something more than a cold tongue. Jagoda also designed Mattel's Magic Nursery doll promotion: Place a doll accessory in water to see if you've won a matching doll.

Sometimes, playing the game is the prize itself. 7-Eleven's "Sound Off" promotion last year offered no prizes or discounts—just the chance for consumers to vote weekly on such questions as "Do men drive better than women?" by buying coffee or soft drinks in cups marked YES or NO. The populace was more stirred by this than by politics: Soft-drink sales rose 16 percent, coffee sales 5.2 percent.

Nonetheless, says Bonnie Carlson, "the most effective games have many winners and let people know they really have a chance—even for a small prize." Such games have always been more effective than the standard fill-in-your-name-and-address sweeps, question-and-answer promotions, and match-and-wins (you take the game card to the store to see if you've won), says Jagoda. "By far the most potent is the instant win."

But whether he's offering an instant or "delayed" win, a promotional marketer must pay careful attention to detail. "He can't afford to drop the ball," Jagoda adds. "In the game biz, people aren't allowed to make mistakes and slink away. A simple 'Sorry' doesn't cut it here."

That's why Anheuser-Busch went further. Legally, A-B was better covered: Its entry blank was carefully worded to allow for substitute prizes in case of a printing error, thanks in part to the Kraft blooper, which probably prompted contest rules to clarify what can be done in case of a mistake. Last year, Kraft paid a bundle to settle claims that arose when it mistakenly printed too many winning entries for vans, bicycles, and skateboards.

"Things became more buttoned up after plaintiff lawyers discovered the promotion industry," says Douglas Wood, who specializes in promotions law at Hall, Dickler, Lawler, Kent & Friedman. "Mistakes are more noticeable today. We're seeing more litigation and more protective measures."

A-B has increased the prizes—and its promotional costs—to "best preserve our reputation with consumers and the reputation of the contest itself," vice-president Steve Burrows has said.

"You can't change the product or distribution easily, but in a matter of weeks you can come up with a jazzy promotion that affects consumer choice," says Chris Sutherland of the Promotional Marketing Association of America. "It's a quick-fix adrenaline." ■

Kenneth Cole
NEW YORK

Who has time for Ads?

there's a SALE going on.

– Kenneth Cole

30-70% OFF

Selected Merchandise

Sale Starts June 11th!

353 Columbus Ave.at 77th St. 95 Fifth Ave. at 17th St.

The Bottom Line/Christopher Byron

DRUG PROBLEMS

DOWNERS?: *The once highflying drug company is facing hurdles with Rogaine . . .*

UPJOHN WORRIES INVESTORS

A YEAR AGO, UPJOHN COMPANY OF KALAMAZOO, Michigan, had two of the hottest products in the prescription-drug industry. Its Halcion sleeping pill was the best-selling prescription sleeping aid in the world, with more than half a million prescriptions being written each month in the U.S. alone. Similarly, Upjohn's Rogaine hair-growth lotion, on the market since 1988 and the first and only government-approved treatment for baldness, promised to become a license to print money.

But things haven't quite worked out as expected at Upjohn, which had revenues of $3.4 billion in 1991. Sales of Rogaine have fallen short of Wall Street's expectations. And Halcion, once the company's second-best-selling prescription drug, with 1990 sales of $250 million, has become embroiled in a controversy that has linked it to everything from presidential vomiting to spousal homicides. As a result, Upjohn last week was forced to announce a company-wide wage and hiring freeze as it tries to figure out what to do next.

One thing Upjohn badly needs is new products. In October 1993, its patent protection expires on Halcion as well as on Xanax, a chemically similar tranquilizer that is the company's best-selling prescription drug.

Yet the problem of expiring patents has now been upstaged by the more immediate and urgent problem of bad press and lawsuits over Halcion itself. This once-hot product seems well on its way to turning Upjohn into 1992's answer to Dow Corning (breast implants), or Manville Corporation (asbestos), or maybe A. H. Robins (the Dalkon Shield).

There seems little doubt that Halcion can produce extreme and frightening side effects in a small number of people if taken in large quantities for extended periods of time—in other words, if abused. But an automobile can also be abused, and when one is, no one starts talking about banning cars.

Yet when physicians write feel-good prescriptions month after month for a drug like Halcion, and overmedicated patients start trying to strangle their spouses, lawyers and expert witnesses instantly appear out of nowhere to demand punishment not just for the physicians but for the manufacturer as well.

The result has been to send Halcion's sales into a tailspin. Physicians simply don't want to take the risk of prescribing the drug anymore. An indemnification offer from the company to pick up legal costs in case of lawsuits in which Halcion has been prescribed at recommended dosages may not be of much long-term help.

Rogaine as well could be running into trouble—not because of health or safety questions but because of marketing concerns. Rogaine is being pitched to the entire population of bald or balding males, though clinical research for the product shows that it produced significant hair growth in less than half of those tested.

As a result, Upjohn three weeks ago began a three-city pilot program offering a money-back guarantee to anyone not satisfied with the product after a year's use. "We don't want people going around saying they're not satisfied with Rogaine," says Timothy Thieme, Upjohn's director of marketing for dermatology. "That's not good for the product, and it's not good for the company." But since Rogaine sales last year amounted to $143 million worldwide, the refund promise could easily wind up costing the company tens of millions of dollars a year.

Add it all up and it's small wonder Upjohn's stock has fallen by nearly 28 percent in the past year, to a recent price of less than $35 a share, as investors have woken up to the company's troubles.

Rumors have circulated for some time that Upjohn might be for sale, but company officials deny it, and Wall Street analyst James Keeney of Mabon Securities finds the denials credible. "Nearly 25 percent of the company is controlled by management," says Keeney, "and to sell out they're going to want a premium price. But who is going to want to pay a premium price for Upjohn right now?"

That leaves Upjohn pretty much alone to fight off the vulturelike flocks of trial lawyers now circling about the company in the Halcion matter.

"There are 2,000 cases under development in Britain and another 1,000 in Australia," says Joseph William Moch, a Michigan trial lawyer who is heading up an American Trial Lawyer Association committee on Halcion litigation. "I myself am getting a case a day coming in right here in this office. I've never seen anything like it."

The folks at Upjohn counter that there are only 26 cases in Britain, none in Australia,

NDC 0009-0017-11
10 Tablets
Halcion
Tablets
triazolam tablets, USP
IV
0.25 mg
IMPORTANT INFORMATION ABOUT HALCION TABLETS
Caution: Federal law prohibits dispensing without prescription.
Upjohn
The Upjohn Company, Kalamazoo, Michigan 49001, USA

. . . and its Halcion sleeping pills.

and only a few dozen in the U.S. Nonetheless, the caseload is growing rapidly as lawyers blame all manner of violent, psychotic behavior on Upjohn and Halcion, though only abuse of the drug has been linked to such behavior.

"Acts of extreme irrational violence are productive of large dollar amounts in lawsuits," says Walter K. Olson, author of the critically acclaimed *The Litigation Explosion.* "Such acts create fire-hose-like pressure for targets to sue, and that is what seems to be going on here."

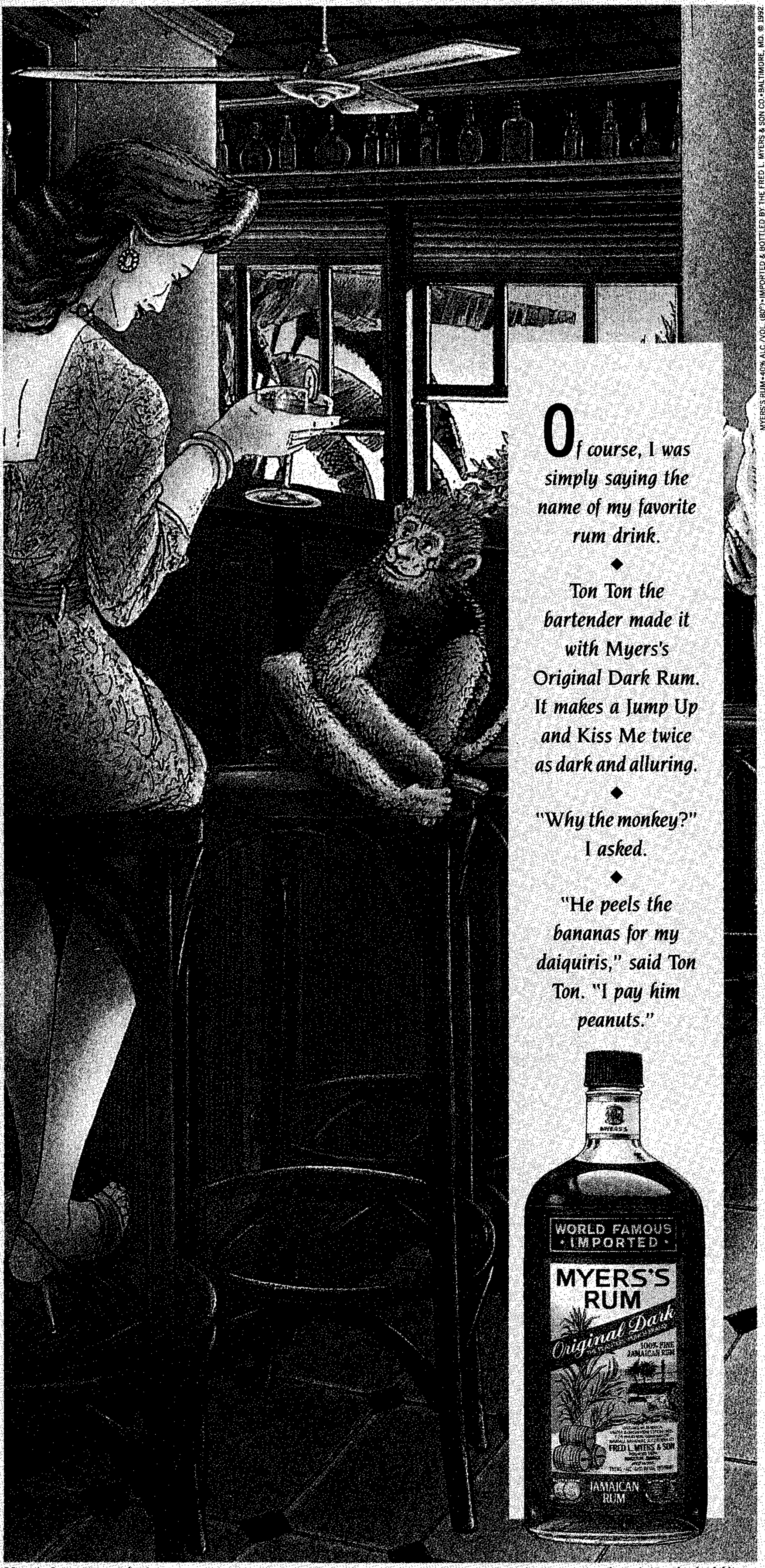
"I've got nineteen death cases involving Halcion already," says Moch. "I've got a 73-year-old Minnesota man who pleaded guilty to murdering his wife of 49 years after taking Halcion. I've got a 37-year-old Virginia woman who took Halcion, then stabbed her husband. I've got an Oklahoma man who took Halcion, then tried to kill himself with a shotgun and failed. Now he's got this horribly disfigured face."

The claims sound both grim and persuasive—so persuasive, in fact, that they seem to be attracting numbers of copycat claims from people with only limited exposure to the medication, if any at all. In one recent case in Texas, a man sued Upjohn after he was attacked and stabbed by a man with a medical history of paranoid schizophrenia. The suit alleged that the assailant had once been given a single prescription of Halcion. Yet no evidence was uncovered to indicate that the attacker actually went to a pharmacy and got the prescription filled, let alone took some of the pills. Nonetheless, the mere fact that the assailant had been given the prescription was enough to get the plaintiff his day in court. Thus far, there have been two mistrials on the evidence, and a third trial is now pending.

Or consider another recent case, this one in Orange County, California. In the action, a man sued Upjohn, claiming that he had been given Halcion in 1989 while in a hospital. Thereafter, the man alleged, he suffered brain injuries, muscle damage, and fright, and ultimately lost his job. The case was dismissed by the court after it was revealed that the plaintiff had never taken Halcion at all.

Sources at Upjohn say complaints such as these are typical of the spurious cases now multiplying in the Halcion controversy. "These cases are being encouraged by media attention to the whole controversy," says a lawyer at Upjohn. "It's litigation me-too-ism."

In fact, of course, it's simply one more manifestation of one of the great sicknesses of our times—the desperate, ceaseless search for scapegoats for problems of our own creation. In short, how long will it be before someone files a class-action suit against Upjohn for all the bald guys in the world who rubbed Rogaine into their heads, then looked in the mirror and *still* didn't see Tom Selleck?



"JUMP UP AND KISS ME," I SAID.

Of course, I was simply saying the name of my favorite rum drink.

◆

Ton Ton the bartender made it with Myers's Original Dark Rum. It makes a Jump Up and Kiss Me twice as dark and alluring.

◆

"Why the monkey?" I asked.

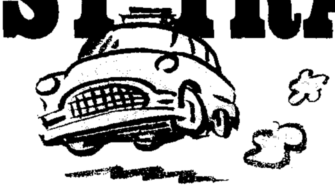
◆

"He peels the bananas for my daiquiris," said Ton Ton. "I pay him peanuts."

How to Jump Up and Kiss Someone: 1¼ oz. Myers's Original Dark Rum, 4 oz. pineapple juice, ½ oz. lime juice, dash of bitters.

MYERS'S RUM • 40% ALC./VOL. (80°) • IMPORTED & BOTTLED BY THE FRED L. MYERS & SON CO. • BALTIMORE, MD. © 1992.

FAST TRACK



EDITED BY CHRIS SMITH

BEST-SELLERS

HERE'S WHAT'S HOT IN BEACH footwear this summer:

☐ **Name:** Classic flip-flops, a.k.a. thongs. **Materials:** Rubber and plastic in black, white, pink, and blue. **Who's buying them:** Small children, back-to-basics types. **Price:** $2.99 at Woolworth's, 170 East 42nd Street.

☐ **Name:** Nike Aqua Surf. **Materials:** Spandex mesh, neoprene, and rubber pebble-tread soles in wild colors. **Who's buying them:** Beach volleyball players, Jet Skiers, and young Boogie-boarders. **Price:** $34.95 at Paragon, 867 Broadway.

☐ **Name:** Water Dogs, by Thunderwear. **Materials:** Quick-drying neoprene uppers, Velcro straps, and sturdy rubber deck-shoe soles. **Who's buying them:** Snorkelers, windsurfers, people who stroll along syringe-strewn beaches. **Price:** $44.50 at Scuba Network, 175 Fifth Avenue.

Teva sandal; Nike surf galosh.

☐ **Name:** Teva sport sandal. **Materials:** Nylon-and-Velcro straps, rubber running-shoe soles; designed by a Colorado River guide fed up with soggy sneakers. **Who's buying them:** Kayakers, climbers, crunchy-granola college kids. **Price:** $58 at E.M.S., 20 West 61st Street.

ROB PATRONITE

BRIEF LIVES

A TASTE OF HUNNIE

THERE'S NO RECORD OF SOPHOCLES' CALLING any of his characters "the Hunnies." On the other hand, there's no record of a Broadway book writer's calling his chorus girls "ministers of fate." But in the Tony Award–winning musical *Jelly's Last Jam,* the Hunnies—Mamie Duncan-Gibbs, Stephanie Pope, and Allison M. Williams—function as a cross between a Greek chorus and the Supremes.

Trio grande: Williams, Pope, Duncan-Gibbs.

"I see the Hunnies as hostesses of death," says author-director George C. Wolfe, "escorting Jelly Roll Morton through the last day of his life." Acolytes of Chimney Man, the death figure, the three Hunnies woo Jelly with brazen eroticism, taunt him with saucy sarcasm, and call him on his evasions and lies, especially his denial of his black heritage. "They're extraordinarily talented, intelligent, and sexy women," Wolfe says. "Not since Willy Loman walked onstage with his slumped shoulders has Broadway seen such an eye-opening entrance. But I can't take credit—their mommies and daddies made those legs!"

Legs? "Actually, we're not at all like typical chorus girls," Pope says, making up in the dressing room the Hunnies share. "We're more like agenda girls, commenting on the action." "So we're always out there with a *purpose,*" Duncan-Gibbs says. "Not just to look pretty."

Pope, who studied with the Dance Theatre of Harlem and Alvin Ailey, and came to *Jelly* from *The Will Rogers Follies,* lets out a whoosh of delight at "performing in a work of substance instead of fluff."

Duncan-Gibbs, who studied at the Boston Conservatory and who's reading Toni Morrison's *Song of Solomon* during backstage breaks, says that "Jelly lost his balance. If you get too caught up in glamour and ambition, you lose sight of really important things, like family."

"We all know people like Jelly," Williams says, rolling her eyes. A former ballet student at the High School of Performing Arts and the mother of two boys, she says she's "glad George is saying those things about racial identity, because I could never say them as well."

The Hunnies may have more serious things on their minds than do the chorines in Adelaide's *Hot Box Revue,* but they're not exactly performing in *Parsifal* either. After all, they strut with "light my fuse" sultriness and croon the sardonic sentiment "loving is a f--- -you blues." "To me," says Pope, "that line's about the game-playing in relationships."

To the commonsensical Duncan-Gibbs, "it's about two things—the physical intensity underlying a relationship and the way the other person sometimes messes with your head."

"My dears," adds Williams with a warmhearted laugh, "it just means you can't measure love."

Another thing you can't measure, all three Hunnies agree, is how annoying it is to be constantly compared with Ray Charles's backup singers in the Diet Pepsi commercials. "You can say *that* again," Williams says. Adds Pope wryly, "Her answer is *not* to be confused with 'uh huh.' "

ROSS WETZSTEON

Photographs: left, Les Jörgensen; right, Barry Marcus.

NIGHTCRAWLER

Monday Night Live

THEY ASSEMBLE ABOUT once a month, on a Monday night, at McGovern's, a pool bar at 305 Spring Street: a crew of musicians, comics, zipper-headed rockers, ukulele-playing hucksters, and slumming session men. They're young, unknown, and talented. The unlikely name of their show? The Blowhole Theater. And it's free.

The brainchild of downtown savants Robert Moritz, 26, and Don Ralph, 31, the year-old Blowhole was named for a defunct Coney Island attraction where women got wind blown up their dresses and men were attacked by cattle-prod-wielding midgets. "That's the whole spirit of Blowhole: to be able to get up and embarrass yourself," Moritz says.

Blowhole's backbone consists of an improv team known as the Blowhole Players—their signature skit pairs Abraham Lincoln with Mr. Mooney from *The Lucy Show*—and the bands Uke Til U Puke and Life in a Blender. Uke is fronted by Moritz, who plays perhaps the city's only electric hard-bodied flying-V ukulele. The band's biggest crowd pleaser: a speed-metal version of "Tip-toe Thru the Tulips."

As Blowhole crowds have swelled, so have the artists' ranks. On a recent night, thirteen acts performed in a show lasting from 9 P.M. to nearly 3 A.M. Chris Butler, from The Waitresses, has performed pieces requiring audience members to bang toy drums. "It's like a rainbow coalition of night people," says Moritz, an editor at *Seventeen* by day. The next show is June 15.

Moritz (center) and Uke Til U Puke at the Blowhole Theater.

Hapless stand-up comics and hopeless amateurs abound, of course. But somehow, it doesn't matter. "Do you want something even and smooth," asks Ralph rhetorically, "or do you want something multi-textural, like Robert's hair? The Blowhole is totally unpretentious."

Compounding the sense of community, Moritz and Ralph have arranged for a micro-brewery to start pumping out Blowhole Beer. There's plenty of other Blowhole merchandise, including golf tees, T-shirts, baseball caps, and *faux*-fur ukulele covers. As for the future, Moritz says, "We'd like to take it on the road—to the East Village, Hoboken, Poughkeepsie. And we're really interested in looking into turning the Blowhole into a form of virtual reality."

It already is. MARTIN KIHN

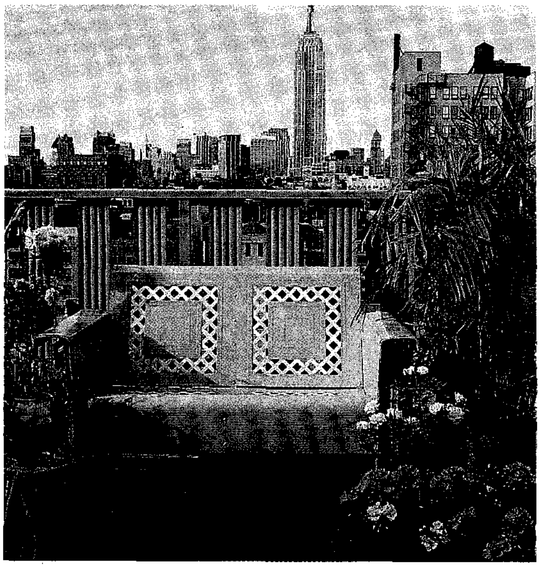
DESIGN

To Grandmother's House We Go

JOHN NETHERS CAN'T SAY why gliders have become so popular at his Brooklyn antiques store, or why he has a waiting list of locals who want to buy one of the freestanding porch swings. He does know that most of those doing the buying don't have porches. "I've sold eight or nine gliders so far this year," Nethers says, "and at least half of them are going to be used indoors."

In many parts of the rural South and Midwest, the metal swings, perhaps painted lettuce-green and fitted with floral-patterned cushions, are still popular outdoor furniture. Fans of *Fried Green Tomatoes* might recall Kathy Bates perched on one outside Jessica Tandy's Georgia nursing home.

The heyday of the glider, however, was the thirties and forties, and now many have been stashed in the barn. Nethers, who hails from Sperryville, Virginia, a one-stoplight town at the foot of the Skyline Drive, gets most of his stuff from weekly forays into New Jersey and Pennsylvania, where he picks through auctions and yard sales. But he also gets shipments about three times a year from his brother, who lives in Culpeper, Virginia, deep into glider territory.



Heavy metal: A restored glider on Steins's terrace.

The fruits of these expeditions are turning up in living rooms in Brooklyn and Manhattan, along with other indoor and outdoor metal furniture from Nethers's store, the As Is Antique & Thrift Shop (385 Atlantic Avenue). Nethers has tightened his focus on metal furniture within the past three or four years. "I noticed about five years ago that pictures in design magazines were starting to always have at least one piece of metal furniture in them." He opens the store on the weekends and spends the weekdays "hunting for metal."

Most of the As Is gliders can be had for between $250 and $450. The fact that they can make for a relatively low-cost, durable couch may be part of the attraction, or the appeal may lie in buying some Americana that is sleek and modern rather than corny and clunky. Joyce Steins, who owns Cafe Iguana and Le Bar Bat, bought two for her apartment. One Brooklyn Heights couple bought a glider from As Is, then stripped off the paint and sandblasted the metal, creating something at once high-tech and unpretentious that Grandma wouldn't recognize. MARK SCHONE

Photographs: top, Peter Loppacher; bottom, Jen Fong.

DIARY

AMONG SCHOOLCHILDREN

TWENTY-FIVE YEARS AGO, A group of writers—among them Grace Paley, Muriel Rukeyser, and Anne Sexton—formed the Teachers & Writers Collaborative, to send writers and other artists into city classrooms. The writers keep diaries; novelist Jill Eisenstadt (*From Rockaway, Kiss Out*) recently spent three months teaching second- and third-graders at P.S. 132, in Washington Heights.

MS. B., THE SECOND-GRADE teacher, smiles like "hah-hah, funny joke" when I ask if she'd like to do any of the assignments with us. This week, my idea was to get the kids to write a spell. I had them close their eyes and listen to Shakespeare's witches' spell (*Macbeth*): "Double, double, toil and trouble. . . . " Then we talked about it.

"What makes a spell work?" I asked.

"Double bubble," Oliver said.

"Rhyming," Marco said.

"Made-up words?" I suggested.

"Magic?" Ansel said.

"Double bubble," Oliver said.

"Wanting the thing really really really bad," Rosa said.

"Believing," I said.

"Repeating," Pablo said.

"Double bubble," Oliver said. Then he had to go put his name up on Ms. B.'s BAD LITTLE CHILDREN list for calling out. After class, Ms. B. was irate.

"You can't read them Shakespeare!"

"Why not?"

"You don't seem to understand."

"No."

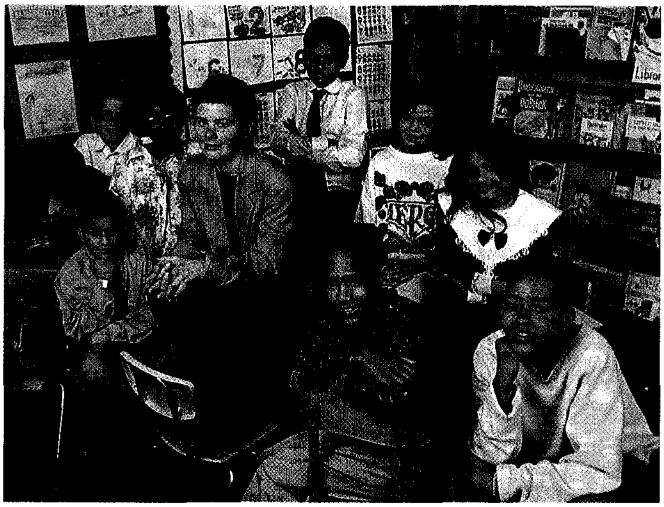
"Pretend you are training animals."

"Excuse me?"

"*You* treat them as if they had some sort of creativity." She suddenly burst into a hysterical laughing fit after another teacher in the hall screams at one of the kids, "You're gonna *pay* for that drink of water!"

Stones and thunder
Earthquakes and plumbers
Make the flower grow!
—Christopher Ferreiras

THE THIRD-GRADERS ARE SO psyched to write now they cheer when I come in, don't want to have any opening conversation or assigned topics or anything, just "Gimme paper." Mr. U., their teacher, looks genuinely surprised at this display, as am I.



Writers' bloc (clockwise from lower left): Pablo Fernandez, Marco Chiapetta, Carolyn Neely, Jill Eisenstadt, Ramon Diaz, Nancy Cepeda, Bess Valdez, Christopher Ferreiras, Emmanuel Ortiz.

Today in the second-grade class, I begin by asking the kids about people in their neighborhoods. They focus mostly on what people in their families do—pizza man, brake-fixer, sells cassettes, bank teller, hospital person, etc. When Agapito said his dad was a cop, I read them a book about police officers. That got them going. They all started talking at once about the people they'd seen shot and stabbed or taken away by cops after they'd "drunk some stuff that makes them crazy."

"I went downstairs and saw those people doing drugs," Spiro said, making joint-rolling motions.

"My mother sometimes pushes me under the bed when there's guns," Rosa said, then shuddered like she'd just remembered. "Once I saw these dead children in the street and the ambulance came."

Only second-graders, and they've witnessed more brutality than I ever have or probably will. It's impossible to get them to write about it. After this discussion, almost all the boys wrote, "I want to be a policeman." The girls were into making their own lists of Good and Bad Little Children.

"Fascinating," Ms. B. said, sarcastic.

I want to do nothing and see movies by myself.
I want to be a teacher.
I changed my mind.
—Pablo Fernandez

FOR THE SECOND-GRADERS, I'D brought in stamp pads and Wash 'N Dris so they could do their fingerprints. I figured this would go in either of two ways—fingertips as receptors for touch or fingerprints as signatures. It went both ways. Fingers, according to them, look like skeletons, shrimps, meatballs at the folds. The discussion on how we're different wound up being a litany of injuries (ominously many) each of them had sustained, and which ones left marks, and which marks were bigger. Sort of a scar-off. In a "gifted" class, these kids might very well have been commended for their wit.

Mr. U., the third-grade teacher, is good, concerned. He goes jogging a couple of times a week during his lunch hour. Today, I caught him on his way in. He changed in the closet, combed his mustache, checked his look in a tiny pink plastic mirror confiscated from Sasha, and was ready for the afternoon's pandemonium. But they seemed to have fun making up characters—including Cindy Almanzar, a 33-year-old, dark-haired, light-eyed Wendy's cashier with a big butt, and her husband, Georgy, a superrich rapper with a flattop, gold rope chains, nose ring, limo with a pool in back, red Ferrari, and a record in the top ten. Mr. U. asked why Cindy has to work in Wendy's if her husband's so rich. Walquida said, "Maybe she's thinking of divorce. Maybe she gets lonely being some rich guy's wife. She's got no one to talk to her."

One day when I went to the beach, I saw a footprint. Then I started following the footprint. I saw a man robbing a woman's purse. I said, "Take your hands off that purse." The man said, "Get out of here. This is my wife's purse." "No, that is not." "Yes, that is." "You want to bet?" "Yes." "For one dollar." "OK."
—Emmanuel Ortiz

LAST DAY. ALL MR. U.'S THIRD-grade kids begged me for my phone number. The second grade wasn't so heartbroken. Spiro asked, "You goin' to visit your grandfather?" Marco: "You get fired?"

Photograph by Nina Barnett.

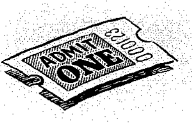
ON A WEEKEND IN MASSACHUSETTS, YOU CAN GET TO KNOW SOMEONE YOU'VE LOST TOUCH WITH OVER THE YEARS.

YOURSELF.

Massachusetts is the perfect place to find yourself this summer. It's a place where everyday cares go out with the tide. It's a getaway blessed with 1,200 miles of coastline, unspoiled beaches, historic seaports, and seaside inns. Even the names of our towns — Siasconset, Newburyport and Wellfleet — suggest a more tranquil and relaxing approach to life. It's all only hours from home, yet light years away from life's complications. Call and ask for your free Massachusetts Beach and Coastal Guide, **1-800-447-MASS ext. 408.**

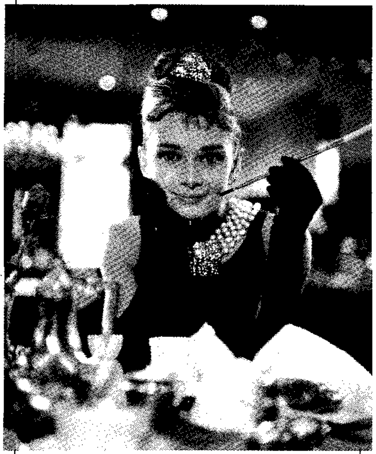
MASSACHUSETTS

H LINE O T



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT


Photofest

TELEVISION

Street Scenes: New York on Film: Hallelujah! This is *the* documentary that New York moviegoers have been waiting for—nothing but classic scenes of Manhattan in films like *42nd Street, Frankie and Johnny, Breakfast at Tiffany's,* and lots more. (Tuesday, June 9; 9 P.M.; AMC.)

ASK GAEL

Forget hip, rap, hot. . . . I just want good food at a new address.

Say you've got two shimmering chandeliers. If you are the creators of lovable Nick and Eddie, you open a small, noisy, rather expensive place around the corner and call it the Crystal Room. Partner Eric Bromberg is the chef. This newest outpost of SoHo's dining boom is already crowded with folks savoring Bibb lettuce in cured-tuna vinaigrette, squab with glazed mushrooms and apple, scampi with ravioli and arugula, and elegant coconut parfait. At 97 Sullivan Street; 274-0404.

Charlie Samuels

RECORDINGS

Eyes Open, Youssou N'Dour (40 Acres & A Mule Musicworks/Columbia): The Senegalese singer and his Super Étoile band have produced another remarkable hybrid of Western pop and music with West African roots. The lyrics, with an international message, are mostly in N'Dour's native Wolof—with a little English and French here and there. N'Dour's haunting and impassioned vocals have universal appeal.

Maria Callas
DÉBUTS À PARIS
The Paris Debut · December 19, 1958
Puccini: Tosca, Act II · VERDI · BELLINI · ROSSINI
OPERA
INA

MOVIES

Monster in a Box: Spalding Gray's deadpan monologue about death, madness, and other topics makes a successful transition from stage to screen.

VIDEOS

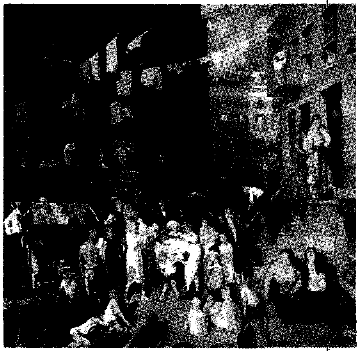
***Maria Callas, Débuts à Paris* (EMI Classics; $24.98): Dripping with diamonds, the diva outdazzles her Opéra audience at a 1958 concert—her first Parisian appearance.**

SHOPPING

Shop till you drop—or at least until you're good and hungry. As part of Bergdorf Goodman's big French promotion, the department store has top chefs on tap, cooking and demonstrating their trade through June 12, on the seventh floor. On June 9, the Mark's Philippe Boulot and Maurice's Philippe Feret are two terrific reasons to stop by the store; on June 12, sommelier Roger Dagorn discusses the champagnes of France; and on June 11, pastry chef Philippe Laurier shows the versatility of chocolate and sugar.

ART

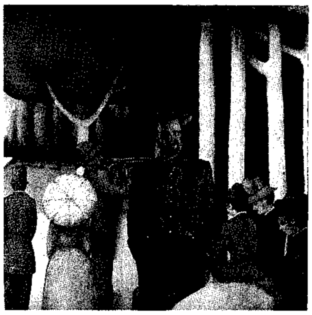
"The Paintings of George Bellows": For this prominent artist's first major retrospective in 35 years, the Whitney museum has more than 60 works on view, ranging from landscapes and rugged seascapes to portraits and scenes of city life. Among the great Manhattan works are 1907's *Forty-Two Kids,* with street kids splashing in the East River, and *Cliff Dwellers,* from 1913, depicting the squalor of the Lower East Side. Through August 30.



THEATER

Richard III: Ian McKellen is at the Brooklyn Academy of Music in the Royal National Theatre of Great Britain's much-acclaimed production of the Shakespeare classic. In 1991, McKellen won Britain's Olivier Award for his performance in this play. From June 9 through 21.

John Haynes

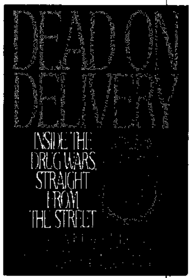

Barbara Walz/Outline

MUSIC

Anyone can whistle—but no one does it quite like Stephen Sondheim. In "Sondheim: A Celebration at Carnegie Hall," everyone from Glenn Close to BETTY will be onstage for this tribute to the greatest Broadway songwriter of our times. Sorry, only $750 gala benefit tickets are left. June 10, 8:30 P.M.

BOOKS

***Lee Bailey's Tomatoes:* The time is ripe for this chatty homage to the celebrated chef's favorite fruit. Bailey sees beyond the salad bowl with more than 35 recipes for soup, soufflé, and salsa. Also, tips on "sun-drying" in your oven. (Clarkson Potter; $14.)**



Dead on Delivery: Inside the Drug Wars, Straight From the Street, Robert Stutman and Richard Esposito: The frustrating fight against crack, heroin, and the mob, as seen up close by the ex-chief of New York's DEA office. (Warner Books; $22.95.)

TASTINGS

BY ALEXIS BESPALOFF

Long Island reds are noted for a lean, slightly austere character that's closer to Bordeaux than to California, which makes them excellent partners for duck and lamb. Try the lively 1989 Merlot of Bedell ($14), the supple 1989 Merlot of Pindar ($9), and the balanced, stylish 1988 Cabernet Sauvignon of Hargrave ($17).

©T&CO. 1992
TIFFANY
FOR
MEN
COLOGNE
COLOGNE
TIFFANY
FOR
MEN

Tiffany™ for Men
The cologne and aftershave inspired
by Tiffany & Co.'s classic men's
accessories. Available at all Tiffany stores
and now at Bloomingdale's, Lord & Taylor,
Macy's N.E., Saks Fifth Avenue
and other fine stores.
To order: 800-346-3455

TIFFANY & CO.

PEROT STORMS THE THEME GAP

Commando-In-Chief

BY JOHN TAYLOR

"The country is the prisoner, held hostage by lobbyists and professional politicians": The "town meeting" in Topeka.

“WE GOT A VIETNAM VETERAN DOWN HERE WITH a POW–MIA flag,” Ross Perot told the crowd, some 7,000 people who had driven through the blast-furnace heat of central Florida in cars with bumper stickers saying things like CONGRESS STINKS and NO MORE BS, then trudged across a rain-sodden fairground outside Orlando to a huge, sweltering cattle shed in the hope that this tiny man with the raspy, piney-woods voice was going to infuse them with the sense of direction and purpose that had vanished who could say exactly when. And so far, he was doing just that.

“Raise it up again, will you please, sir?” Perot said to the veteran with the flag. As the man obliged, the crowd applauded, and Perot asked, “Can we all agree, can we all agree, that if and when this country goes to war—first commit the nation, then commit the troops!”

The audience cheered vigorously.

“Very specifically,” Perot continued, “can we agree that when we send these wonderful people out on the battlefield, everybody in this country goes with them in spirit?”

The cheering intensified. “And can we finally agree,” Perot went on, “you . . . never . . . leave . . . one . . . behind. . . .”

The rest of what Perot was saying was drowned out by a thunderous roar of approval. A man with a short ponytail standing behind Perot began to swing a large American flag back and forth. The fabric slowly furled and unfurled, the red and white stripes sliding up and down one another in a vivid tableau as Perot leaned down to shake the outstretched hands at the foot of the stage.

A third man on the stage began to chant, “Ross is boss! Ross is boss!” and the crowd took it up.

“Ross is boss!”

“Ross is boss!”

AT THAT MOMENT, IT BECAME quite clear just how thoroughly Perot has cornered the market on patriotism in this campaign. Every presidential campaign is, on a fundamental level, an appeal to patriotism in one form or another. It fails or succeeds to the extent that the candidate can define the state of the nation and engage the voters in his attitude toward it. Since the definition is always metaphoric, the pageantry and symbols used to create it are an essential part of this process. They create the emotional bond between him and the voters. Jack Kennedy forged this bond with his appeal to idealism and youthful vigor. Jimmy Carter did the same in 1976, in the aftermath of Watergate, with his appeals to moral purity and asceticism. Ronald Reagan's themes, “Make America Great Again,” in 1980 (during the hostage crisis), and “Morning in America,” in 1984 (after he pumped up the economy with deficit spending), both wallowed in patriotism. Michael Dukakis's defeat in 1988 was due in no small part to his inability to find a theme that would ignite patriotic emotions.

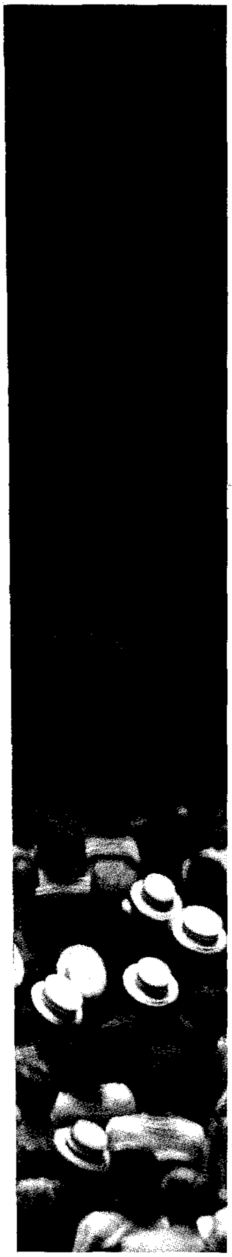
This year, both Bill Clinton and George Bush have had similar difficulties creating the impression that a vote for them is a vote for the country. Their campaigns lack emotional logic. As a result, suitable symbols elude them. Clinton's most appropriate backdrop is a black church. Whenever he appears in front of a flag, he merely reminds voters of his still not entirely explained efforts to evade the draft; he seemed almost out of place with his hand over his heart at a Memorial Day ceremony in a cemetery. Bush's exploitation of patriotic imagery in 1988 was so cynical, so orchestrated and calculated, that it would probably backfire if he served up the same material again. “He went to one too many flag factories,” jokes Clinton's adviser James Carville. Furthermore, if Bush invokes his role as commander in chief during the Gulf War, he will remind people that Saddam (“Worse than Hitler”) Hussein is still in power and that his own administration was funneling money to Iraq just before the invasion of Kuwait.

In short, Bush and Clinton are caught in a theme gap. And it is into this gap that Perot has stormed. Not only that, he has seized it and is now occupying it as if it were some sort of strategic pass into the very heart of the country—which in a sense it is. Perot, from the rescue of his employees in Iran to his assault on the GM bureaucracy to his comment that the United States should have assassinated Saddam Hussein, has always favored commando tactics. It's this existential stance, his pugnacious defiance, and not his fortune that is responsible for his mythic stature. And the campaign he has constructed is similarly self-mythologizing: The country is the prisoner, held hostage by lobbyists and professional politicians, and he and the American people together will create a commando team to rescue it. “It's patriotic to be for him, because he has the true interests of Americans at heart,” Amy Hines, a Perot volunteer from Orlando, told me after the rally was over. “He wants the people involved,” her friend Judy Caldwell said. Added a third friend, Ginny England, “We've lost America.”

If the country has been lost by politicians, it requires an anti-political man to recover it. He becomes the true patriot. This is Perot's central metaphor. The ultimate anti-politician, Perot not only has no political experience, he also professes to have no political ambition and to abhor the very idea of holding political office. The presidency, Perot told Barbara Walters, is a “brutal, dirty, thankless job.” All in all, he would rather not leave Dallas and be “stuck” in Washington, as he frequently characterizes the prospect of four years as the most powerful leader in the world. This pose, the Reluctant Warrior, is an American archetype as old as George Washington. It has always had particularly strong roots in Texas, as witness Robert Caro's depiction of Coke Stevenson, the Texas governor who would rather have been out on his ranch but was needed, time and again, by the people to save them from bad politicians. The Reluctant Warrior is the only man who can do the job, and his reluctance is the badge of his own purity of motive.

In a further variation on anti-politics, Perot, as part of his rhetorical strategy, campaigns by telling people he doesn't want them to vote for him and gives them reasons why they shouldn't. “Not everybody ought to vote for me,” he told the crowd in Orlando when explaining his position on the Gulf War. “If you don't have the stomach for it, then let's not try,” he said when discussing his plan to pay off the debt.

But nothing more clearly illustrates Perot's anti-political wizardry than his ability to explain as an act of patriotic self-sacrifice his willingness to spend upwards of $100 million to get himself elected. “At the highest levels, they are now saying that I am going to buy the election and that that's obscene,” he told the crowd in Orlando, which heartily booed this insidious characterization. “I responded to the national press yesterday, and I said that's the deal I made with you [the people], that if you wanted me to run as your servant, I would run a world-class, properly financed campaign, and then finally, with a burst of lack of finesse and tact since I don't have any handlers, I said, ‘You know, just put it down this way: I'm buying it for the American people.’ That's it.”



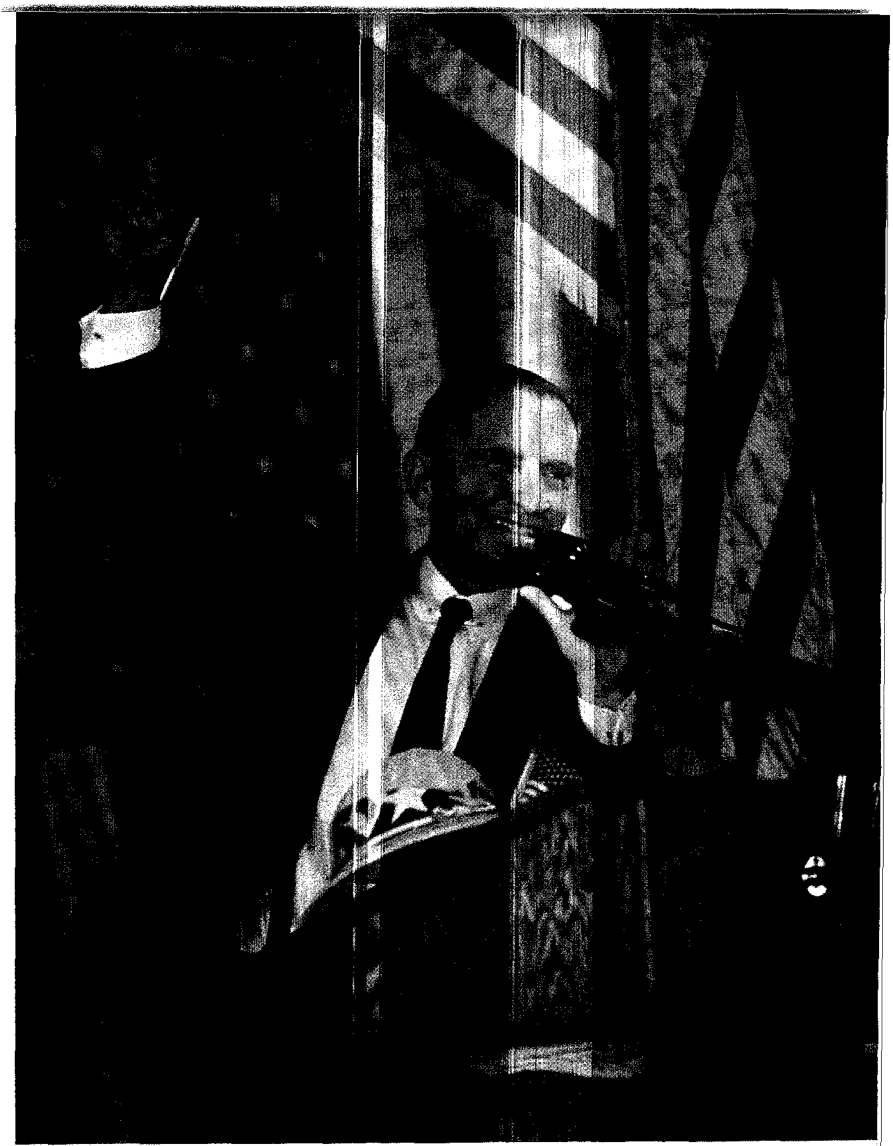
Gamma-Liaison

PHOTOGRAPH BY RENATO ROTOLO

WITH HIS FLAPPING EARS AND Gogolesque nose, his brisk, military bearing, his rounded and starched Warren Harding collars and gold collar bars, Perot is easy to caricature. But he's a complex person, by far the most complex of the three candidates, and it is hard not to have a complicated reaction to him. He is, in part, goofy, to use a word he likes to employ. He presents an almost unbelievably contradictory mixture of innovation (electronic town halls), naïveté (ambassadors abroad serve no purpose), paranoia (then–Assistant Secretary of Defense Richard Armitage was part of a Vietnamese conspiracy that concealed information about MIAs), shrewdness (persuading the federal government to build the $200-million Fort Worth airport), and puritanical intolerance (forbidding adultery among his employees).

But despite a certain capacity for devious behavior, Perot is not essentially a cynical person—if anything, he's messianic. He has an empathetic side that Bush clearly lacks and that Clinton, who shares it, too often buries in dry policy disquisitions. Perot's concern for MIAs and POWs is the most obvious example of his emotional empathy, but, as his work on behalf of the Texas school system indicates, it extends to the underprivileged as well. "He has genuine compassion for people who are not well off," says Felix Rohatyn, who once served on the board of EDS, the computer company Perot sold to GM, and has been proposed by *Texas Monthly* as a potential Treasury Secretary for Perot.

A few years ago, Rohatyn recalls, the Municipal Assistance Corporation had a surplus of $600-million that he was thinking of using to build new schools. "One day I got a call from Ross," he says. Perot suggested that if Rohatyn was going to build schools, he should make them small, because children feel insignificant and alienated in large, impersonal buildings. "I had gotten a lot of calls about the politics of spending this money," Rohatyn says. "But Ross was the only one thinking about what would be good for the kids."



Only connect: There is a powerful bond with his supporters.

It's Perot's ability to connect emotionally that is responsible for the very powerful bond between him and his supporters. Because of it, Perot rallies have a genuine exuberance that, together with their ragged spontaneity, sets them apart. In Orlando, it was hard not to be moved when the horrible band broke into an energetic rendition of "America the Beautiful" and the veterans thrust their flags aloft. "I cried, absolutely, and I've never done that before," Cindy Sitka, a Perot volunteer, said afterward.

Also, in a year when voters commonly complain that Clinton is driven by personal ambition and that Bush wants to keep his job because it's fun being a world leader, Perot knows how to make his supporters feel that his campaign is about *them*. When cornered after the rally by reporters, Perot climbed back up on the stage and said he would answer the questions in front of the entire crowd so it would be of some use to his supporters. He leaned down to the roiling group of journalists and cameras off to one side of the stage, cupped a hand behind one of his huge ears to listen to the shouted questions, then returned to the microphone. "The question is 'What should we do about Haiti?' " Perot told the crowd, which shouted back all sorts of answers. Several people urged sending in U.N. troops. "See," Perot told the reporters, "isn't it interesting, see, they have the answer." And the crowd, feeling that Perot was quite literally giving it a voice, roared.

Virtually all of Perot's supporters use the word *straightforward* to distinguish their man from the other candidates. Bush, many of them feel, is politically evasive, denying the recession ("Everyone blames Bush for the recession, and that's unfair," Jay Leno said recently. "He wasn't even in the country when it happened") and responding to the L.A. riots with a quick tour of slums that one aide was quoted in the Washington *Post* as having called "a ghetto du jour photo op." Although it's unfair, Clinton has come to be seen as personally evasive—about the draft, about marijuana, about the issue of marital infidelity, which he will discuss only with coded references to "problems" and the fact that he's "not perfect." Perot, his supporters insist, does not evade. "I'm so excited because he seems so honest. He has no reason to lie to us; he's already got his billions," said Sandra Walters, a receptionist from Jacksonville who had traveled in a caravan down to Orlando for the Perot rally. "What people are looking for is someone to give them an honest answer," said John Franks, a Vietnam veteran who voted for Bush in 1988. "Perot tells you what he thinks."

So far, most Perot supporters are not bothered by the revelations that he asked his father to arrange an early discharge from the Navy because it was a "Godless organization" but later explained that he wanted to get out because the military was too bureaucratic. Then, in a recent *Newsweek* interview, he said it was because a superior officer had asked him to behave unethically. After all, they say, the Korean War was over in 1955, when Perot began to agitate for

Photograph by Britt Runion/Gamma-Liaison.

a discharge. He wasn't, they say, merely trying to stay out of a war—to save his hide—as they believe Clinton was when he evaded the draft by joining the ROTC. "He wasn't trying to avoid going to war or to escape from personal danger," said Jonathan Cender, a former graduate student who is unemployed and was wearing a CROSS TO ROSS T-shirt.

Nor do many Perot supporters seem fazed by his attempt to use political influence to pressure the Federal Aviation Administration to build the mammoth Fort Worth airport that is surrounded by the land his family owns. To them, his various deals and projects merely testify to his ability to get things done. "He's a businessman," Sandra Walters explained somewhat impatiently. "Businessmen are going to do what it takes, without being a crook, to get the job done."

Convinced that he is right, Perot rarely apologizes, retreats, or backs down. This, as has been said, may make him a dictatorial leader, but it is also the source of his charisma. Unlike the Democrats who have tried to downplay their initial opposition to the Gulf War, Perot has remained unapologetically opposed to that adventure. Not only that, but he portrays his opposition as a patriotic gesture, belittling Bush, and skillfully invoking the old wimp issue, for having committed troops unnecessarily. "I will not go to war to prove my manhood at the expense of the young people in our country," he told the crowd, adding a little later, "We want to be strong as a horse as far as anybody touching us. If and when we have to respond, we want to be able to respond. But to just try to do up an occasional Super Bowl with smart bombs going down airshafts like we saw on cable news, forget it."

He was similarly unapologetic about the view, expressed to Barbara Walters, that he wouldn't want avowed homosexuals in his Cabinet. But, as he cannily explained it to the crowd in Orlando, this was out of concern for the abuse to which homosexuals would be subjected by homophobes during confirmation. "The Clarence Thomas–Anita Hill hearings went through my head," he said. "The hearings of John Tower for Secretary of Defense went through my head. And I realized if we ever did anything like that, the people over there at the confirmation process would destroy that person forever, and it would be a huge point of controversy in a government where we all need to work. That's the reason I said it." A person's sexual orientation, he said, is not an issue for him: "I have never gotten involved and never asked a prospective employee in my life whether or not they were homosexual. . . . Whereas if I had wanted to know, I would have asked."

> **FLAG FACTOR** EVERY CAMPAIGN IS FUNDAMENTALLY AN APPEAL TO PATRIOTISM. PEROT HAS CORNERED THE MARKET ON PATRIOTISM THIS TIME.

Perot's rhetorical style, unabashed patriotism, net worth and private jets and business background have together led many people to assume that he's a staunch conservative. And he does have right-wing supporters, such as the supply-side economist Jude Wanniski. But while Perot hasn't worked out all his positions, and while he has contradicted himself over the years on issues like raising taxes, he does (contrary to the popular impression) have positions. And many of those positions are classically liberal. To start with, he's in favor of a woman's right to choose abortion and has been quoted favoring certain types of gun control and limits on entitlements for those who can pay their own way—issues that even many Democrats are afraid to tackle.

And while Perot may not have issued the sort of multiple-point white-paper policy statements that Clinton's staff likes to crank out, he has made comments that indicate he has firm views on important topics—many of which are similar to Jerry Brown's. Perot believes in cutting the defense budget substantially by eliminating the virtually free military protection America provides Japan and Germany. He wants to increase funding for education. He believes in a national industrial strategy that would use, among other things, occasional governmental subsidies to promote industries like consumer electronics and products like high-definition television. He also believes in certain forms of protectionism to prevent American corporations from relocating factories to Mexico. He's opposed to junk bonds, leveraged buy-outs, hostile takeovers, and the Reaganomic policies that allowed the rich to amass so much more of the national wealth in the past twelve years. "I'm a Democrat, and at least as of now I'll support the Democratic nominee," says Rohatyn, who nonetheless thinks Perot might not make such a terrible president. "Ross would be a gamble but a gamble worth taking if the main parties can't convince the voters they ought to be elected. It's interesting. I think it could work."

THE CONVENTIONAL WISDOM THESE DAYS IS THAT Perot is going to self-destruct; his act will wear thin, people will tire of him just as they did of Brown and Pat Buchanan and Paul Tsongas. That may be true. The polls after last week's California primary showed his negative ratings rising. If Perot wants to sustain his all-but-declared candidacy, he will have to avoid the mistake George Bush made in the primaries in 1980, when, after a surprisingly good showing that indicated he had got the attention of voters, he failed to address the issues and sank to defeat.

But the current wisdom on Perot may also simply represent wishful thinking on the part of the major parties and the established media. The hostility toward Perot on the part of so many Washington journalists is amazingly vehement, considering the reasonableness of many of Perot's ideas and the paralysis of government. They seem to feel almost personally threatened. But after all, for years their persistent complaint has been that the primary process is degrading, that the photo-op campaign hop is meaningless, and that politicians spend years running for president and are scandalously beholden to the interest groups that fund them. Since Perot promises to change all that, he is, for the media priests who hate him, the fulfillment of the old Chinese curse "May your fondest wish come true."

Perot's candidacy promises to be different from that of any other independent. His support, for one thing, is much more broadly based. Former Carter adviser Hamilton Jordan and former Reagan adviser Ed Rollins will help build on the bipartisan coalition that is forming around him and manage the grass-roots revolt he has inspired. Which, at the moment, is nothing short of astonishing.

"Was this one of those slick political events where you pay a thousand bucks to get your picture taken with the man?" Perot asked the crowd in Orlando as the rally was drawing to a close.

"No!"

"Was it phony?"

"No!"

"Was it real?"

"Yes!"

"Why did I bring it up? We've got to keep it real till November. Right?"

The audience erupted. For while the persona Perot projects may or may not be real, the desperate yearning for salvation is. ■

HE SAID, SHE SAID

Couples' Therapy Is the Flavor of the Month

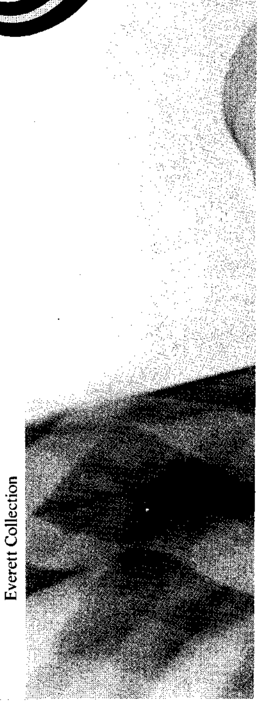
By
Phoebe Hoban

JEFF*, 32, AND BARBARA*, 36, could have stepped out of a Gap ad. They've both got short-cropped hair and slate-blue eyes. They're neatly dressed in blue jeans and Reeboks. Sitting side by side on a couch at the small ad agency they own, they look like the perfect couple. They met at work eight years ago and have been married for five years.

But the honeymoon ended a while ago. Before long, their marriage began to resemble reruns of *thirtysomething.* Several years ago, Jeff started his own business and hired Barbara to work with him. "Here's the deal," he explains. "During the day, I'm the boss in the agency, and she's the lieutenant. Then we go home, and she's the boss and I'm the lieutenant. But it doesn't work very well. Because I don't want to be told what the program for household chores is," he says. "I'm tired; I want to be king of the roost. But at home, she wants to be the boss."

"Everything became a power struggle," says Barbara. "Every single element of our life. Personally, I felt I had to struggle to have some power, somewhere, or else I'm just the shadow of a person. This is my fear as a woman, because I feel my mom is a shadow of my father."

"It got very, very complicated," says Jeff. "We could never be intimate, and we


Everett Collection

Names marked with an asterisk have been changed, along with some identifying details.

THE WAR OF THE SEXES HAS *MOVED* INTO THE THERAPIST'S OFFICE.

could never be separate. We were locked in a place where there was very little room to maneuver." But there was plenty of room to bicker.

"We call it the Kitchen Sink Fight," says Jeff, "because we start talking about the fact that I didn't empty the dishwasher, and the next thing you know, we're screaming about how my mother's a bitch, and how sex is terrible, and how we hate our work, and how everything in our life is a disaster."

He Said,
She Said

"Baby-boomers hire therapists like they hire personal trainers," says Virginia Goldner.

BABY-BOOMers are finding out there is no such thing as "the perfect couple." Having lived through the sexual revolution, feminism, the Me Decade, the greedy eighties, the onset of the AIDS epidemic, and the burgeoning men's movement, couples are settling down rather than breaking up. Even if it takes work. A lot of it.

Couples' therapy has become a multimillion-dollar business. The membership of the American Association for Marriage and Family Therapy (AAMFT) has more than doubled in the past ten years, from 9,000 to 19,000. And it is no longer just married couples who seek help; therapists report a dramatic increase in the number of unmarried couples hashing it out on their couches.

"Now we have 'dating counseling,' " jokes one therapist. Weekend workshops for premarital couples have become a popular engagement gift. A professor at the University of Minnesota has even developed a kind of SAT test for couples planning to get married to determine how compatible they are—and to help them work out their differences. There is no cease-fire in the war of the sexes; it's just moved into the therapist's office.

A number of factors contribute to the couples'-therapy trend. The most studied generation in history has finally emerged from its prolonged adolescence and entered middle age. But deferring major life decisions—like getting married and starting a family—has not made anything easier. By now it's apparent that it's not just a matter of the right or wrong partner but of what each individual brings to the equation. Unrealistic expectations of relationships have been replaced by a more pragmatic attitude. Playing the field is no longer an attractive option; who wants to enter dating hell in a landscape transformed by life-threatening disease?

Divorce, once considered a relatively easy out, is now seen as a last resort; its emotional and economic cost is just too high. Baby-boomers, many of whom are the children of divorce, have experienced the toll firsthand. So more people are sticking with what they've got. If it's broken, they'll hire a professional to help fix it. "Our generation is a therapy-consumer generation," says Virginia Goldner, a therapist at Manhattan's Ackerman Institute for Family Therapy. "Baby-boomers hire therapists like they hire personal trainers."

But this is more than just a yuppie reflex to search for solutions in the Rolodex. "People understand that just because something is not working well doesn't mean that you abandon it, that relationships require some effort," says Anna Beth Benningfield, president of the AAMFT. Says Ross Goldstein, author of the book *Fortysomething,* "The nineties are a time when you make do with what you have, as opposed to the disposable eighties mentality, which was 'Well, I'll just find another one.' "

BY THE TIME BARBARA AND JEFF made an appointment with Dr. Anne Brooks, they were completely miserable. "It felt like we never had a chance to get a life," says Barbara. "We had no idea how to do it. My parents' marriage was like a manual on how not to have a good relationship."

Dr. Brooks, who is affiliated with the Family Studies Institute started by Dr. Salvador Minuchin, one of the founding fathers of family therapy, uses a systems approach—she works on the dynamics, or system, created between two people rather than on their individual problems. In the first session, she drew a map for the couple, a circle that represented the boundary around their relationship.

"They were so fused, they were joined at the hip," says Brooks. "They needed to establish a separate marital unit that wasn't a rigid equation, so that their closeness and distance became more flexible. Barbara needed to disengage from Jeff and to develop her own voice in the marriage. And they both needed to set up a boundary that would protect them from the demands of their families and the stress of running their business."

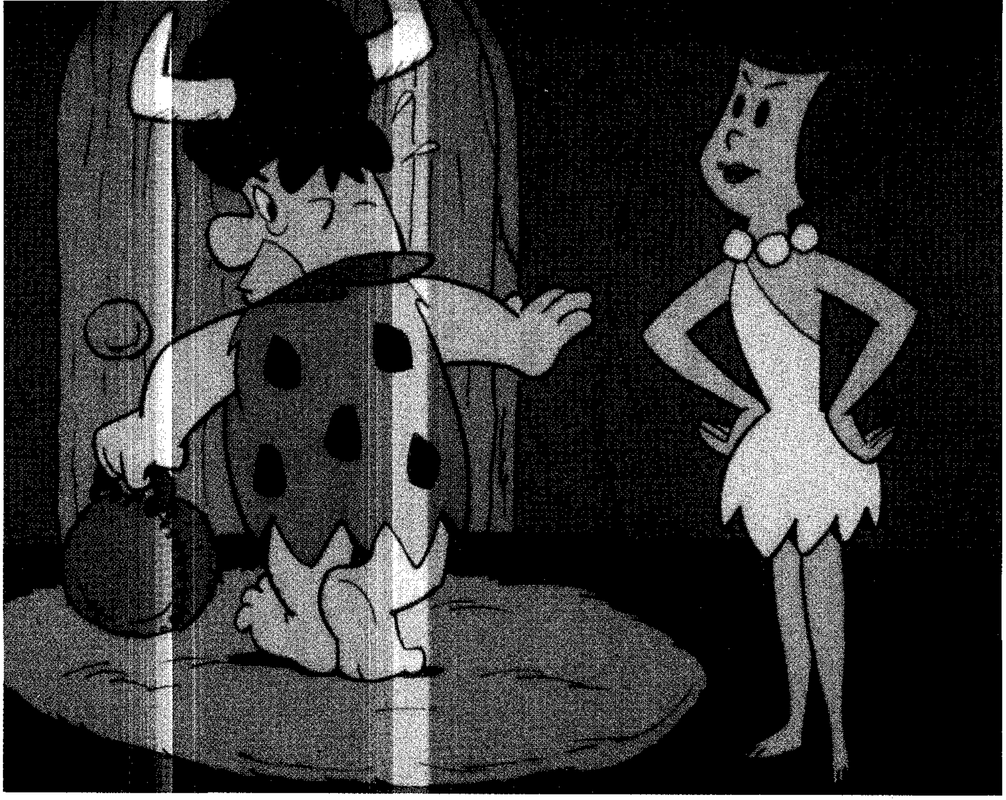
Brooks assigned the couple some homework. They were to set aside two nights a week to spend together. "The other nights were our own personal time," says Barbara. To juice up their sex life, which had withered in the heat of their arguments, Brooks suggested a sort of hat trick. "We had to write six distinct sexual activities down on strips of paper and jumble them up in a hat," explains Jeff. "It was like a lottery. And then we had to follow through."

The couple took a seductive bubble bath together. They did some sensate-focus exercises, where they explored each other's bodies without having intercourse. They practiced telling each other secrets. One week, Barbara confided something to Jeff each night, who was supposed to listen without responding. (The first time she whispered in his ear, Jeff fell asleep, which led to another argument.) The next week, they switched roles.

But it wasn't all fun and games. "Opening up the system and changing the patterns dramatically heightened our emotions," says Barbara. "It was like we were using muscles that we had never used before. And it was scary. If we started to get rid of the baggage, would there be anything left?"

"Two months into therapy, we were fighting constantly," says Jeff. "We had some of the most intense arguments we had ever had. It was horrible. There were some real dark nights of the soul. But it's made a profound difference. Therapists are not just ombudsmen for yelling matches; they are change agents."

THE BIG BATTLES: POWER, SEX, AND MONEY.



TRADITIONAL GENDER ROLES ARE HISTORY.

IN THE PAST 30 YEARS, THE institution of marriage has undergone a profound transformation, while gender roles have barely kept pace. In the fifties and sixties, Ozzie brought home the bacon while Harriet cleaned, cooked, and reared her brood. But today's dual-career couple operates within a completely different system. Feminism has led women to expect equality in the workplace, the kitchen, and the bedroom. But the fifty-fifty egalitarian bargain many baby-boomers continue to strive for has proved to be an impossible ideal. As Deborah Tannen delineated in her best-seller *You Just Don't Understand,* a lot of the time, men and women aren't even speaking the same language. "People are tremendously confused," says Goldstein. "They have to invent new models, because we don't have a model for a relationship where both partners work." The arrival of a first child only complicates things further.

"Baby-boomers have a faulty instruction book. They have mistaken notions about marriage, gender, and parenting," says Dr. Frank Pittman, author of the book *Private Lies.* "They were badly informed by their parents, who lived in a totally different world. What they learned has little relevance. So they don't know how to make relationships work. Therapists are like information brokers."

Here's what baby-boomers usually battle about: power, money, sex, control, intimacy, communication, equality, individual growth, independence, childbearing, child-rearing, careers, infidelity, commitment, and the amount and quality of time they spend together. The little things.

Couples go into therapy to break up, stay together, clarify issues, take the sting out of divorce, ensure that the one being dumped doesn't disintegrate, confess to an affair, force a partner to commit, decide whether to have children, deal with the heartbreak of infertility, learn how to cope with in-laws and stepchildren, and buy time.

But for most couples, the biggest single issue is a meta-problem: People don't know how to fight; they don't listen to each other, and they don't know how to resolve conflict. "Our research shows that what keeps couples together or breaks them up is not how much they love each other or whether they have good sex, but how they handle conflict," says Dr. Howard Markman, of the University of Denver, who has developed a training program called PREP (Prevention Relationship Enhancement Program) to teach exactly those skills.

"We fought throughout our honeymoon," says Eric*, 39, an investment analyst with longish hair and wire-rimmed glasses. He and his wife, Donna*, 40, a music teacher, are expecting a baby this summer. They've been married for seven years—and they've been in individual therapy and couples' therapy for the past six. "We really wanted to be married to each other, but we had a lot of terrible fights," says Eric. "So our marriage would get sour for weeks at a time, because we didn't know how to get out of the arguments once they got started."

Adds Donna, "Neither of us trusted people. We didn't have good communications skills. But we wanted an equal marriage, and we both had careers that we felt were important. So we had a lot to negotiate without having the tools to do it."

Both partners credit couples' therapy with keeping them together. At one point, they were shown a videotape of a session. "We had our arguments down to a science," says Donna. "It was like clockwork. We were experts at reaching an impasse. We had no idea how to be angry at each other and not take it to the nth degree."

Going into couples' therapy was Eric's idea. "I wanted to have a child at some point," he says. "I was concerned about us fighting in front of the kid. I don't think that's acceptable."

Their therapist gave them several assignments, including one that the couple, who excelled at verbal combat, found hard to take. "We had to take turns being the one who would lose the argument. It was really amazing how much armor was dismantled by that exercise," says Donna.

The therapist also enabled them to hear what they were saying to each other in a different way. "At one point, I said to Eric that unless we solved our problems, including his temper, within a year, I would leave the relationship," says Donna. "The therapist said, 'Do you hear what Donna is saying? She's speaking the language of not going on any longer.' It scared the s--- out of me. I didn't realize I was at that point, because I grew up in such an angry household that everybody was always making ultimate statements all the time."

"Just having a third person reiterate what you are saying makes it seem much more frighteningly real," says Eric. "The therapist broke the bubble of illusion that what we do or say doesn't really matter, and made us realize how serious and fragile this contract is. The fact that we are finally having a kid is sort of like proof that we have gotten where we wanted to go."

COUPLES' THERAPY FALLS INTO four basic categories: psychodynamic, a neo-Freudian approach that focuses on the unconscious; systems, which concentrates on the couple's dynamics—the system they've created between themselves; behavioral, which uses strategy and homework assignments to alter patterns; and brief solution-oriented therapy—quick fixes. (Couples' therapy frequently uncovers issues that require further work in individual therapy.) Many therapists use an eclectic approach that combines all four.

And then there's inexcusably bad therapy. One woman recalls telling a couples'

Photographs: top left, Everett Collection; bottom left, Photofest. Hand tinting by William Kobasz. Airbrush art by Ralph Wernli.
Flintstones TM and © 1992 Hanna-Barbera Productions, Inc. All rights reserved.

IN YOUR FACE: MOST COUPLES DON'T KNOW HOW TO FIGHT.

therapist that part of her fear of getting close to her boyfriend was due to the sexual abuse she had been subjected to as a child, only to have the therapist scoff in disbelief. Another couple went to a therapist recommended to them by a friend (also a therapist). He pointed to their crotches and asked if they "worked," made animal noises, insisted they speak baby talk, and told the woman he would give her an orgasm by "sending her yummies." They paid the therapist but found his procedure unprofessional and never went back. Many couples become therapy veterans, going to a series of different therapists until they find one they can work with.

Ted*, 41, a soft-voiced Midwesterner, and Susan*, 33, a lanky New Yorker, have been happily married for a year, having survived a courtship that had as many rocky episodes—and therapists—as a bad soap opera. Ted finally proposed to her—in Dr. Richard Belson's office. He was the fifth therapist they had consulted.

At first glance, Dr. Belson's technique resembles that of a baseball manager more than a therapist. Sometimes he sacrifices an out to get a run. Belson specializes in strategic intervention, a form of therapy pioneered in the sixties by Jay Haley and Dr. Milton Erickson. He might tell a woman who has just found out that her husband cheated on her that she can seek revenge for a week. To a couple that hasn't had sex in several years, he might suggest abstinence. In therapeutic parlance, these apparently humorous suggestions are paradoxical. They get the couple to consider the problem in a totally different light by either "reframing" it or using reverse psychology.

Belson is particularly proud of his work with Ted and Susan. Ted fell in love with Susan the first day he saw her at the Long Island school where they both worked as psychology teachers. They moved in together almost immediately. After about eight months of infatuated bliss, they started to run into real problems. Ted, a victim of childhood physical abuse, has an uncontrollable temper. He would fly off the handle, once even punching a hole in the wall and breaking his hand. Although he never hit Susan, he did push her around enough to terrify her. "We never fell out of love," she says. But they broke up and got back together numerous times. The week after Ted gave her an engagement ring, Susan threw it back at him.

In the first session, Belson took Ted aside and suggested that if he loved Susan, he should simply ask her to marry him again. Ted proposed. Susan burst into tears. Belson told her she had two hours to respond. "Just do it," he said. "It put her on the spot big-time," says Ted. Several days later, over Christmas, Susan and Ted got into a violent fight. He ripped her shirt. She kicked him out. She went home for the holiday alone.

A week later, she reconsidered. "Every bone in my body told me it was the wrong choice," Susan says, "but I said I would marry him. I realized that for me, because my parents had gotten divorced when I was six, marriage meant the end of a relationship. I didn't believe for a minute that anything could last. Marriage was like a circle; once you started it, you were that much closer to the end. So I kept pushing Ted away. But every time I did that, he got violent."

In the last session, Belson addressed Ted's violence. He had Ted bring three male friends to therapy and explain the problem to them. He told Ted to buy a red phone, to serve as his violence hot line—if things got out of control, he was supposed to call his friends. The hot line worked as a deterrent. "I had always kept my temper a secret," says Ted. "This exposed it, made it more real. And if I gave in to it, I would lose face with my friends."

Belson also suggested that the couple find a safe way to fight. They bought a squirt gun; they haven't used it much.

BOB* AND MINDY* HAVE BEEN married for just six months. Bob, 49, is a consultant. Mindy, 40, is a personnel manager. It's a first marriage for both of them. "Our values are somewhat entrenched. We have style conflicts," says Bob. Even as they sit in the waiting room at the Ackerman Institute, the difference is apparent. Bob, who has arrived late for an appointment with therapist Peggy Papp, has a brisk, businesslike manner and seems eager to please. His wife, an attractive brunette with a serious expression, is impatient. Bob tries to lighten up the atmosphere; Mindy looks at her watch.

But they both agree on their central issue: money. "I thought I was a pretty liberal woman—until I got married," says Mindy. "But then I wanted him to support me. I wanted him to pay for all the major things." "And I wanted it to be a fifty-fifty partnership," says Bob, who earns twice as much as his wife. "I don't see why I should pay the rent and the car insurance while she uses her salary on clothes."

Although they dated for two years before they got married, Bob and Mindy never discussed finances. Now they are trying to work it out. But when they talk, another underlying conflict is evident. "It's about control," says Bob. "We've both gotten this far without being married. Neither of us wants to give up our

Photograph by the Everett Collection.

independence." So they fight. "I tend to be emotional," says Mindy. "He tends to be intellectual. It makes me crazy. Once we get into an argument, it creates a distance that pervades every aspect of our life, including sex."

Two months ago, Bob and Mindy started seeing Papp, one of the first therapists to incorporate a feminist perspective in her work. Papp uses a technique called sculpting, or choreography, to get couples to visualize their relationship. The images they come up with provide her with a key to understanding their dynamics. One woman saw herself as a prisoner and her husband as a policeman. Says Papp, "Getting people to fantasize their problem rather than simply verbalize it helps upset the merry-go-round and enables me to understand their central themes. Otherwise, the session can just become a he said/she said scenario. If I can understand the core beliefs that govern their relationship, I can help a couple change them."

He Said,
She Said

"I thought I was a pretty liberal woman—until I got married. But I wanted him to support me."

KEEPING A COUPLE TOGETHER is not always the goal of therapy. Sometimes success means that the couple breaks up. Emma* and Sean* consider their breakup a blessing. For five years, they danced around the question of marriage. They lived together for three years, broke up for four months, then got engaged. But buying a ring didn't change their problems.

"I'm a nice Jewish girl with an unfortunate penchant for dating foreigners," says Emma, 35, a lawyer. Sean, 33, is an Irish Catholic from Dublin. They had a lot of fun together, but their problems were obvious. They disagreed about how to raise children. Sean had just started his own import business, and "I wasn't in the committing mood," he says in a lilting accent. "Emma was very marriage-minded from the start." Sean expressed his ambivalence by being chronically late. "I realized that my whole life was 'Waiting for Sean,' " says Emma. He finally plunked down a ring in the middle of dinner at the Edwardian Room at the Plaza. "But it didn't feel right," says Emma. "In the back of my mind, I kept thinking, This is the most horrible mistake of my life."

Therapy helped define their issues. In part, both of them were rebelling against domineering parents. But it wasn't until Emma had ordered her wedding dress and was about to hire a band for the reception that she and Sean decided to call the whole thing off. "We cried all night, then called my parents," says Emma, calmly sipping a cappuccino. That was a little more than a year ago. "I feel like I was saved from a disaster." Sean agrees. "Therapy brought everything to a head. I'm still not sure I ever want to settle down."

"With unmarried couples, there is usually an implicit agenda," says Virginia Goldner. "It's 'Will you or won't you?' The therapist has to tread very lightly, because everything said has a final consequence. When somebody says they want to leave a relationship, a terrible silence descends on the room. It's like a death. When people come in and one partner already has a foot out the door, I always want to say, 'Why didn't you come in six months ago?' "

For some couples, therapy is simply a better bargain than divorce. Says Dr. Walter Gadlin, "Couples' therapy can sometimes save thousands of dollars in legal fees." In one case, Betty Carter, director of the Family Institute of Westchester, came up with a unique incentive for staying married. She sent a couple who was bitterly arguing over control of their finances to a mediator to assess what the settlement would be if they separated. They stayed together, and negotiated a budget.

PERCHED ON A chintz armchair in the living room of an Upper East Side townhouse, Tori*, 27, a tall, tawny-haired actress, describes the near breakup of her marriage. At nine in the evening, her husband, Jim*, 40, an independent producer, is still at the studio. Their four-year-old son, Jack*, watches a video with his nanny upstairs. A dozen photographs of the attractive couple are prominently displayed on top of a grand piano and on several walls.

Tori came to New York when she was sixteen to pursue her acting career. She met Jim through friends, and they got married seven years ago. The fabulous couple seemed to have a fabulous marriage. When they weren't involved in their fast-track careers, they were sought after for nonstop social events: parties, benefits, and exotic weekend getaways.

"We had always been this high-energy, totally compatible couple. We liked to have fun," says Tori, stretching her endless legs. "When Jack was born, it changed everything. I wanted to grow up and stay home, not be out partying all the time. Jim wanted me to go everywhere with him, so he could show off his little bride." Tori tried to tell Jim how she felt. But somehow, Jim just didn't get it. "We said forever when we got married, but it felt like we had grown at different paces."

Last summer, Tori got so frustrated with Jim that she took action. She rented a separate beach house not far from the couple's summer place in the Hamptons. She took Jack with her. The final blow was when she hired a lawyer to start divorce proceedings. "I put a lawyer on retainer. It was a very expensive game."

"It was the worst moment of my life," says Jim. "I knew Tori was unhappy, but I didn't realize how far it had gone."

But it was the New York State divorce laws that forced the couple into therapy. "The only way you can get out of a marriage is by coming up with an accusation," says Tori. "Mine was 'cruel and indifferent treatment.' But that wasn't really the truth. My lawyer could see I was wavering about the divorce, so he recommended a therapist. We started going to counseling. It gave each of us the chance to say how we felt while the other one listened."

Although they stopped therapy after only three sessions, "We've gotten a second chance," says Jim, who says that things have changed. He now makes his family his first priority. And Tori is in charge of her own social schedule and her

PAS DE DEUX: INTIMACY VERSUS INDEPENDENCE.

Photographs: top, Everett Collection; bottom, Photofest.

IN THE NINETIES, PEOPLE ARE LEARNING TO MAKE DO WITH WHAT THEY HAVE.

own income; she's no longer a trophy expected to tag along with Jim.

BREAKING UP IS HARD TO DO, and couples' therapy doesn't necessarily make it any easier. "I try to save people, not just marriages," says Dr. Carolyn Perla, an Upper West Side therapist who combines several unusual approaches in her work with couples. She teaches a sixteen-week psycho-educational course called PAIRS (Practical Application of Intimate Relationship Skills), developed by Lori Gordon, of the Family Relations Institute in Falls Church, Virginia. In some cases, she has two people play the Train Game, a diagnostic tool invented by Dr. Robert Ravich in 1968 that reveals a couple's hidden dynamics.

The couple sits at a Ping-Pong-table-size board divided by a partition. On each side is a train that can be run on either of two tracks, a direct route and a twisty alternate route. The trains move in opposite directions. If they arrive simultaneously at the same point on their respective tracks, they "collide," which is indicated by a red light. The players can move their train backward or forward. Each partner can also control a barrier that prevents the other's train from progressing. They are awarded points for each run that takes less than 30 seconds, and they lose points for each trip that takes more. They can cooperate, compete, or tie. How they choose to play the game reveals a great deal about their basic interaction. Their scores are later computer-analyzed to produce a graph. The players are also videotaped to analyze their body language and conversation during the course of the game.

Carole*, 39, and Stanley*, 36, met on a tennis court. They broke up several times before they finally got married five years ago. "I just decided to make an intellectual leap and do it," says Stanley, who at the time was a pro tennis player with a grueling schedule. Although the couple argued continually after they got engaged, they assumed that things would change once they were married, and consulted Carole's therapist in joint sessions.

But nothing changed. The fights would begin as soon as Carole picked Stanley up at the airport. Two years ago, they decided to separate. When Stanley moved to a nearby suburb, Carole kept the apartment they had bought together. They both started seeing other people. Now Stanley has a new girlfriend. But the couple is still conflicted about whether to divorce.

Dr. Perla plugs a videotape into a VCR in her office. A split-screen image of Carole and Stanley immersed in the Train Game appears. Before long, they are alternating; first he wins, then she does. Perla pulls out their graph. "See how perfect it is?" she says. "They are constantly trying to maintain the status quo. They strive to maintain an even-steven relationship. That's why they are stuck."

In person, the tension—as well as the bond—between Carole and Stanley is palpable. It's obvious that Carole, a delicate-looking woman with chiseled features, and Stanley, who has a quizzical expression whenever he looks at Carole, want to resolve their struggle. Carole admits she wants Stanley back—and that his current relationship makes her "feel like throwing up." Stanley is petrified of hurting either woman.

Why are they going to couples' therapy? "The marriage bond has meant far more to me than I ever imagined it would," says Carole. "One of the things I said to Stanley before we got married was 'If it doesn't work out, we'll just get a divorce.' But we're deeply connected," she says, turning to Stanley. "We're soul mates." Stanley nods. "I am going to make a decision for myself," Carole says. "I can't stay in limbo. It's extremely painful. I guess I'll know in the next few sessions what I'll do, but in the meantime, what I'm finding out is fascinating."

A recent wedding announcement in the New York *Times* quoted a happy couple's vows: "This marriage is truly a testament to the effectiveness of the psychoanalytic process." Both the bride's and groom's therapists delivered toasts. In the pragmatic nineties, couples' therapy has become as indispensable to modern marriage as a prenuptial agreement.

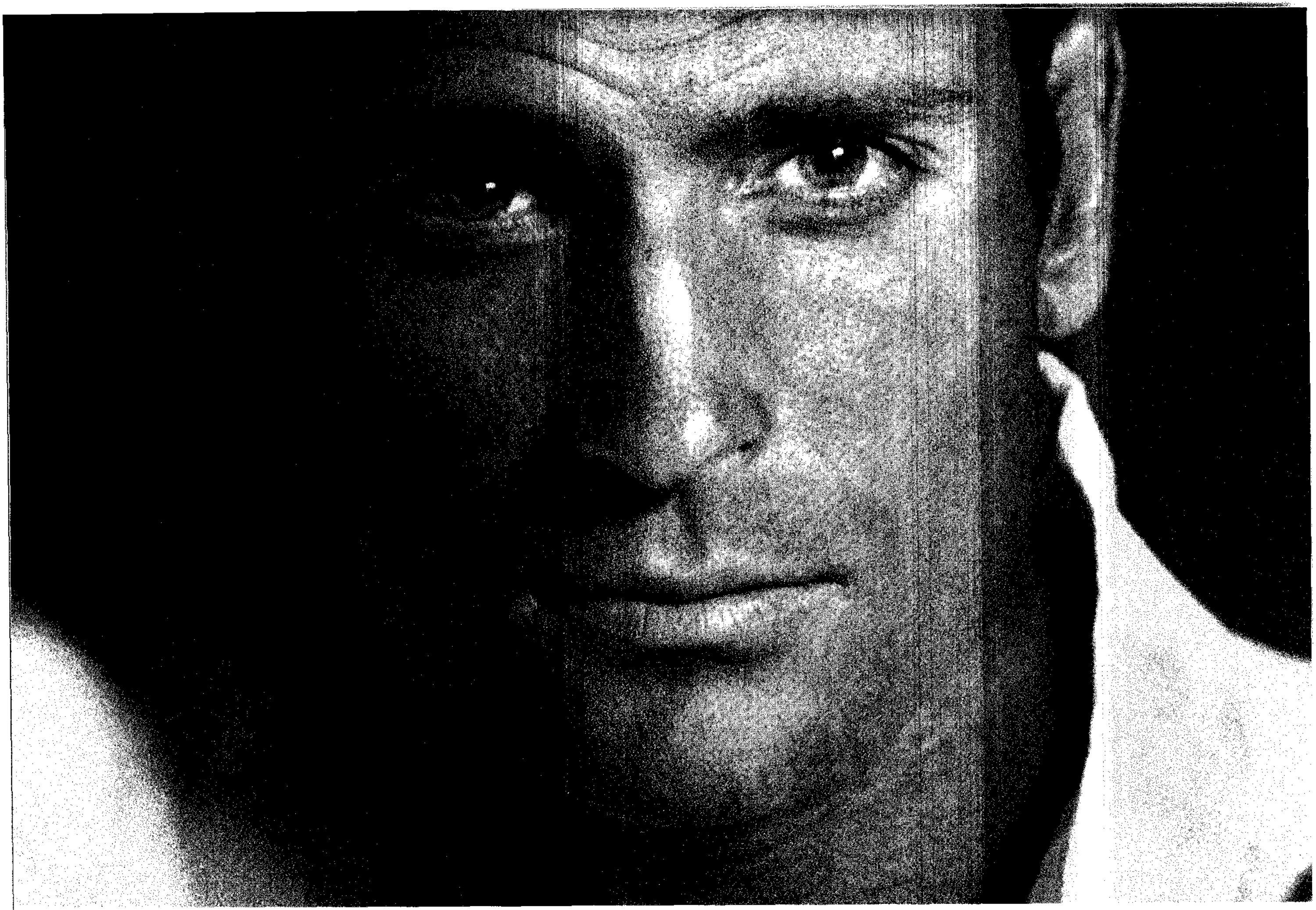
Does it work? Not for everyone. Nearly 50 percent of today's marriages will end in divorce, with or without intervention. Like any trend, the couples'-therapy movement could be too much of a good thing. "I definitely think there is a glut of therapies," says Ross Goldstein. "What gives me the willies is we are moving towards a time when it's become all process and no content—everybody is just working on 'healing their inner child.' "

But others are more optimistic. Says Peggy Papp, who has seen her share of troubled couples, "I think in the past, people covered up a lot of their problems and lived in unhappy situations. Today it is harder to be in a relationship. We are in such a period of transition. Couples are true pioneers, trying to find their way in a landscape in which the old values are questioned, making up new rules and traditions. It takes a lot of courage and risk and imagination. But when a relationship does work out, it's a lot more satisfying." ■

He Said,
She Said

"When somebody says they want to leave a relationship, a terrible silence falls on the room."

Photographs: top, Photofest; bottom, Everett Collection.



WEAR PACO AND BE REMEMBERED.
WHAT IS REMEMBERED IS UP TO YOU.

paco rabanne
pour homme
PARIS

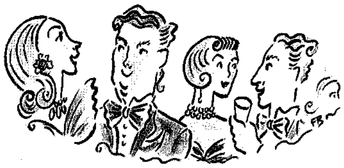
EAU DE TOILETTE

paco rabanne

LORD & TAYLOR

PART ONE

Great New Places To Have A Party



By Barbara Costikyan

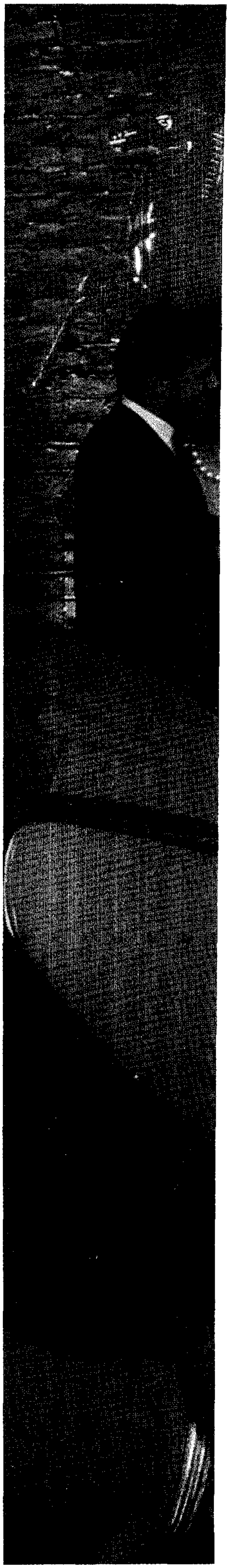
WHERE'S THE PARTY? EVERYWHERE— IN MUSEUMS, PHOTO STUDIOS, CLUBS, EVEN A BRAND-NEW BAR MITZVAH PALACE ON LONG ISLAND. HERE ARE MORE THAN 60 PLACES FOR THAT SPECIAL BIG PARTY. NEXT WEEK'S ISSUE WILL SCOUT THE COZIER SPOTS.

HISTORICAL GEMS

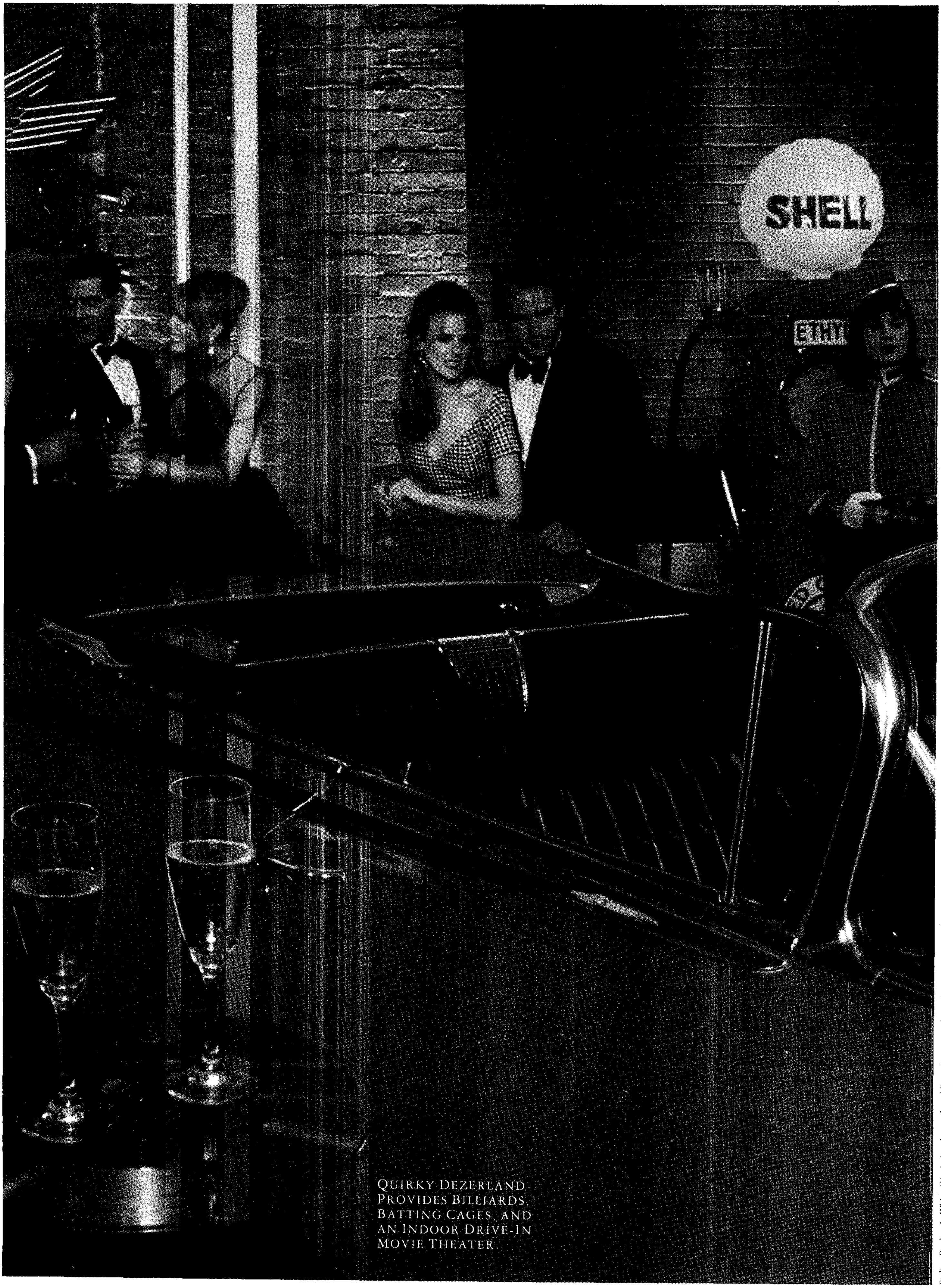
LAST WEEK, A YOUNG couple was married at the **Burden Mansion,** a spot they chose because they thought it the most graceful and beautiful space they'd seen. The 1904 stone building (capacity, 150 for dinner, 280 for cocktails) has always been a favorite for weddings; there's at least one every weekend. Regal yet romantic, the Italian Renaissance–style house is beautifully maintained. People love the dramatic sweep of the front stairway leading to the third floor's three reception rooms.

That floor is noted for its tapestry and its handsome parquet floors, both of which were there when the Convent of the Sacred Heart bought the building, in the forties. It also has a baroque gold-leaf ceiling and a marble fireplace. At this wedding celebration, cocktails were served in the banquet and reception rooms, and tables and chairs were set up in the ballroom for dinner and dancing. The caterer, Ron Davis of Washington Street Café, recommended Master Works, a musical group that could play anything from Gershwin to boogie.

For cocktails, the bride and groom's friends were served about thirteen different kinds of hors d'oeuvre, like ginger shrimp, miniature crab cakes, and sliced beef on croutons. The seated dinner began with an appetizer of poached salmon; then there was an entrée of loin of lamb served with a gratin of potato and



PHOTOGRAPH BY TED HARDIN



QUIRKY DEZERLAND PROVIDES BILLIARDS, BATTING CAGES, AND AN INDOOR DRIVE-IN MOVIE THEATER.

Stylist: Daphne L. White. Wardrobe: dresses from Victor Costa; tuxedos and waiters' gloves from Paul Stuart; waiters' jackets and hat from Odds Costume Rentals. Jewelry: Erwin Pearl. Party lighting design by Frost Lighting. Hair: Chuck Jensen; makeup: Nancy Sprague for Ivy Bernhard. Catering by Taste Caterers. Waiters: left to

Aristocratic

REGAL YET ROMANTIC, THE ITALIAN RENAISSANCE-STYLE BURDEN MANSION, WITH ITS DRAMATIC SWEEP OF STAIRCASE LEADING TO THE RECEPTION ROOMS, IS A BEAUTIFUL PLACE FOR A WEDDING.

steamed asparagus. A seasonal salad followed. The chocolate wedding cake was created by Patisserie Lanciani. Washington Street Café made a chocolate mousse with fresh berries and crème anglaise, and also provided truffles and cookies.

The food charge for this 110-guest party was $120 per person. This fee does not include drinks, wine, rentals, or the 8.25 percent tax, but it does include the waiters' services and their tip. Individuals who use the Burden Mansion for eight hours pay a $4,000 rental fee. For a corporate client, the mansion-rental charge is $5,500, of which $1,500 is tax-deductible.

The Burden Mansion, 1–7 East 91st Street, is available seven days a week. Private parties must be over at 11 p.m., but corporate parties may last till midnight (though the corporation must pay an extra $1,500 to keep the mansion open that late). Call the rental office, 722-4745.

A BULLY PARTY: DINING BESIDE the dinosaurs in the Roosevelt Rotunda (recently reopened), the newest spot at the **American Museum of Natural History** for a party. The dramatic mount of three dinosaur skeletons, each about 140 million years old—two found in Utah, the other in Wyoming—dominates the room. The barosaurus was a vegetarian, the allosaurus a meat eater. The mount, in the center of the rotunda, shows a primeval battle: Allosaurus attacks barosaurus in order to get at her infant. Barosaurus, in defense, is rearing her front feet and immense neck 50 feet in the air. (The museum admits that it is partly theory that this sort of thing took place in the ancient world, but the scene is riveting.)

The rotunda is beautiful: marble mosaic floor; 100-foot ceiling; eight Corinthian columns, 48 feet high, made of various marbles, guarding four doorways. Murals in orange, red, and turquoise depicting Theodore Roosevelt's life as a president and statesman frame each doorway, giving the stony, neutral-colored room its only bright hue.

What's the best approach to a meal with Godzilla? Use volcanic colors—orange, pink, and red lighting—to up-light the columns, the dinosaurs, and the doorways. The lighting should obscure the dinosaur skeletons but throw their shadows onto the walls. Then the prehistoric creatures become mystical, and the scene is eerie. Marvel at the minds that assembled these fossils, because that's where your room fee of $7,000 to $45,000 is going—toward more research and reconstruction of the unknown. The Roosevelt Rotunda can accommodate 400 for dinner and 800 for cocktails.

The caterer is Restaurant Associates, whose prices start at $150 per person for passed hors d'oeuvre, appetizer, entrée, dessert, tax, open bar, and wine.

The Roosevelt Rotunda of the American Museum of Natural History, Central Park West at 79th Street, is available for corporate and nonprofit events, depending on the museum's schedule, seven evenings a week. Call Amy Rudnick, 769-5350.

THE IMMENSE BAGGAGE AND Registry Rooms at **Ellis Island** can both be used for parties. The Registry Room, on the second floor, will seat as many as 1,000 for a buffet dinner or 750 for a seated dinner. The Baggage Room (so-called for its arranged collection of worn straw baskets, trunks, knapsacks, and suitcases), on the first floor, will accommodate the same numbers. But in good weather, you'll doubtless prefer to use the patio, with its stunning view of Battery Park and Miss Liberty.

Ellis Island is not the place for a raucous party. It's a national monument, and the focus of the evening should be the three floors of exhibits that tell the immigrants' story. During cocktail hour and after dinner, guests will want to visit all the floors, to look at formal photographs of the immigrant families. You'll see native costumes, letters, diaries, passports, jewelry, menus, and much more. There is, for instance, a group of posters that once hung in Great Britain and Ireland, urging America-bound passengers to board ship and be guaranteed transportation straight on to the American West. Guests whose ancestors came through Ellis Island can find their names in the computers on the first floor.

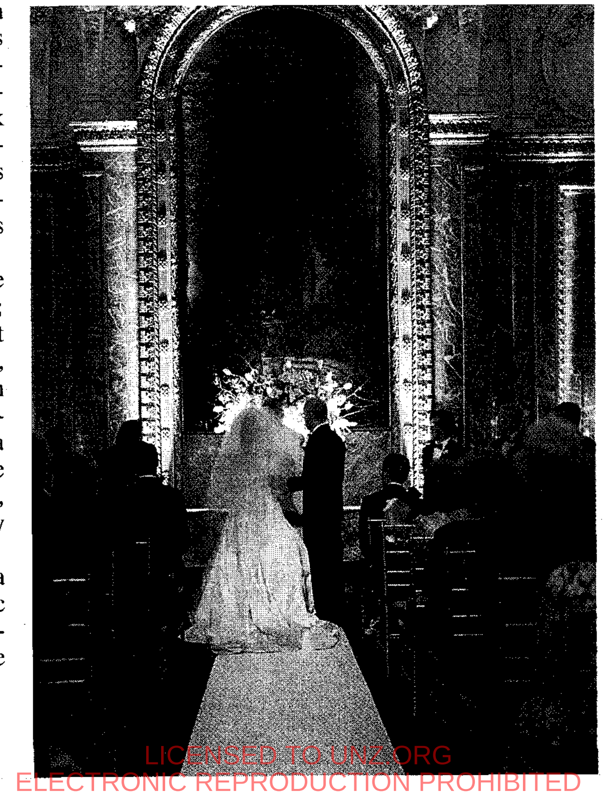
The Registry Room, where dinners and receptions are held, has soaring, vaulted ceilings of white ceramic tile with thick grouting. Some windows go from floor to mid-balcony; others form arches above the balconies. The floors have the same durable terra-cotta tile used in those years, and there are also some of the original wooden benches where people sat and waited for processing. The combination of floor and ceiling makes for lots of echoes and clattering noise, but that somehow fits the realities of Ellis Island. Cocktails may also be served on the back lawn near the Immigrant Wall of Honor.

ARA Catering, a fast-food company with food counters on the first floor, will do the catering, unless you want a more complex (and costlier) party. In that case, ARA will give the job to the Washington Street Café.

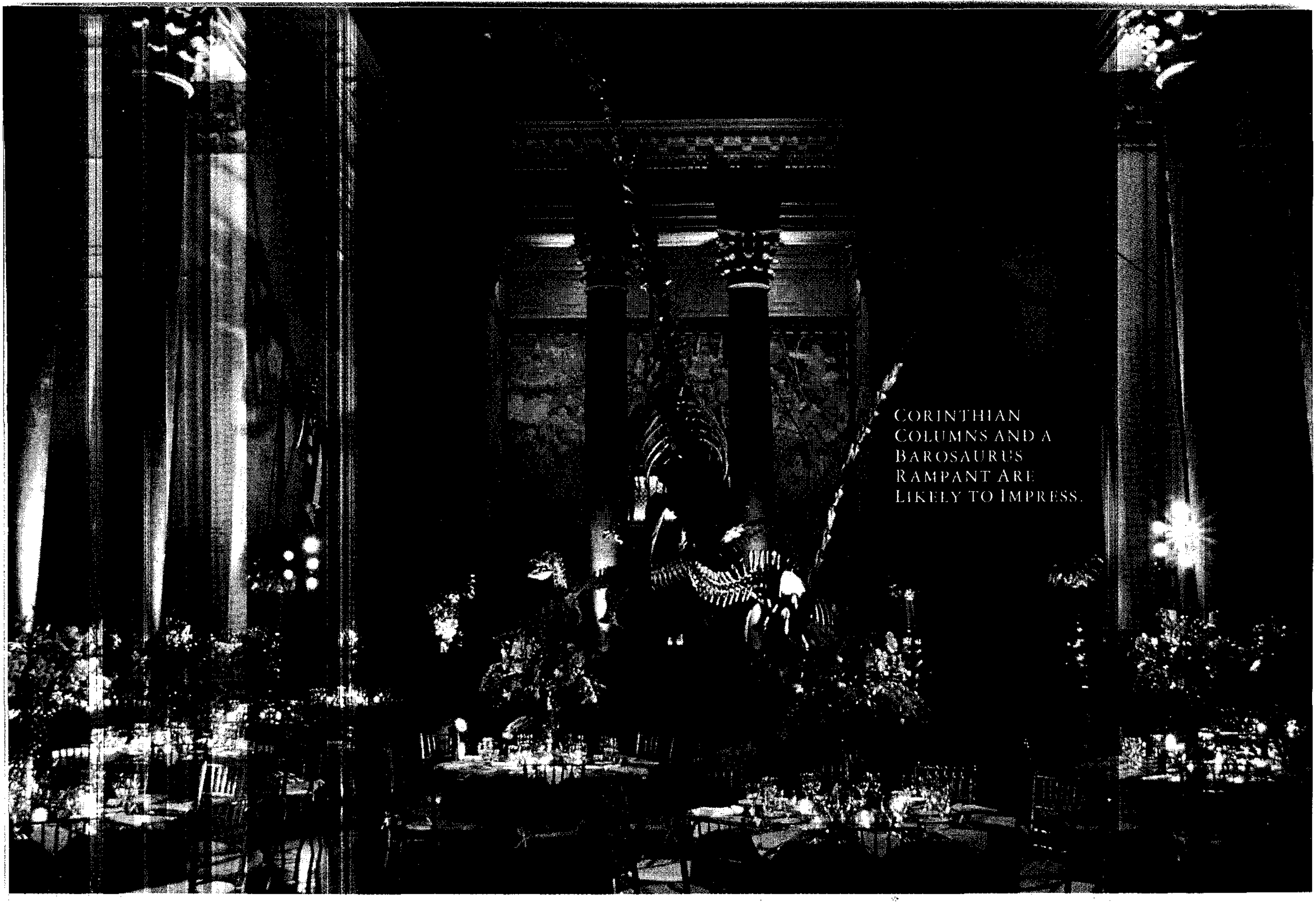
One often-used theme, acknowledging the fact that Italians were our largest immigrant group, involves Italian food and red-and-white-checked tablecloths. But a recent event concentrated on recreating history. That night there were long wood tables for eating. Copies of some of the archives' photographs of immigrants were used as table adornments. Peasant loaves were put on the table, the staff were costumed as immigrants, and there was even a stew identical to the one fed to newcomers.

A seated dinner in the Ellis Island Registry Room, with cocktails beforehand in the Baggage Room or on the back lawn, catered by Wash-

THE GOLDEN GLOW OF THE BURDEN MANSION.



Photograph by Sarah Merians. Illustrations by Federico Botana.



CORINTHIAN COLUMNS AND A BAROSAURUS RAMPANT ARE LIKELY TO IMPRESS.

Eerie

A BULLY PARTY: DINNER BY THE DINOSAURS IN THE ROOSEVELT ROTUNDA OF THE AMERICAN MUSEUM OF NATURAL HISTORY.

ington Street Café, begins at $120 per person. It can go much higher, depending on what foods are served. Ethnic-style buffets are in the same price range. These prices do not include open bar, tax, or tip. Renting the Ellis Island space costs $8,000 to $15,000 per event. Included in the price are tours for guests by National Park Service Rangers.

The Baggage and Registry Rooms at Ellis Island are available seven days a week, except Christmas Day. Call Mike Conklin, 363-7775.

FUN AND CASUAL

WHAT DISNEYLAND IS to children, **Dezerland** is to adults—adults crazy about old cars. But this carpeted ex-warehouse has other attractions besides the 1928 Dusenberg, the 1933 Dodge woody wagon, and the collection of hot rods. Its second floor houses New York's only indoor drive-in movie theater, which can hold 100 guests. Some guests can ensconce themselves in the ten old convertibles; the others will pile into booths. All can eat hot dogs, drink beer or liquor, and watch one of Dezerland's Elvis flicks (or whatever film the host wants to provide).

The second floor has two other significant entertainment spaces. One, the VIP Room, has walls painted a harsh turquoise; forties phonograph records dangle from one of them. There's a Karaoke video machine for sing-alongs, a large jukebox, a bar, and a dance floor. Many bar/bat mitzvahs are held in this room, which can hold 200 for a buffet dinner and dancing. (Superfastidious moms, though, might find the ambience here, and in the rest of Dezerland, a little too scruffy.) The second-floor Surfside Beach Club features black-and-white glossies of Elvis, Marilyn, and other fifties icons. This room, which has a dance floor and a sound system, seats about 400.

The superb collection of vintage cars on the fourth floor is seen on ten-minute guided tours, each for no more than six people. The 60 buggies include Steve McQueen's cranberry-and-cream '52 Hudson, a bright-red '57 Ford Fairlane, a '49 Frazer four-door convertible, and a '53 Cadillac Eldorado Brougham convertible with a stainless-steel top.

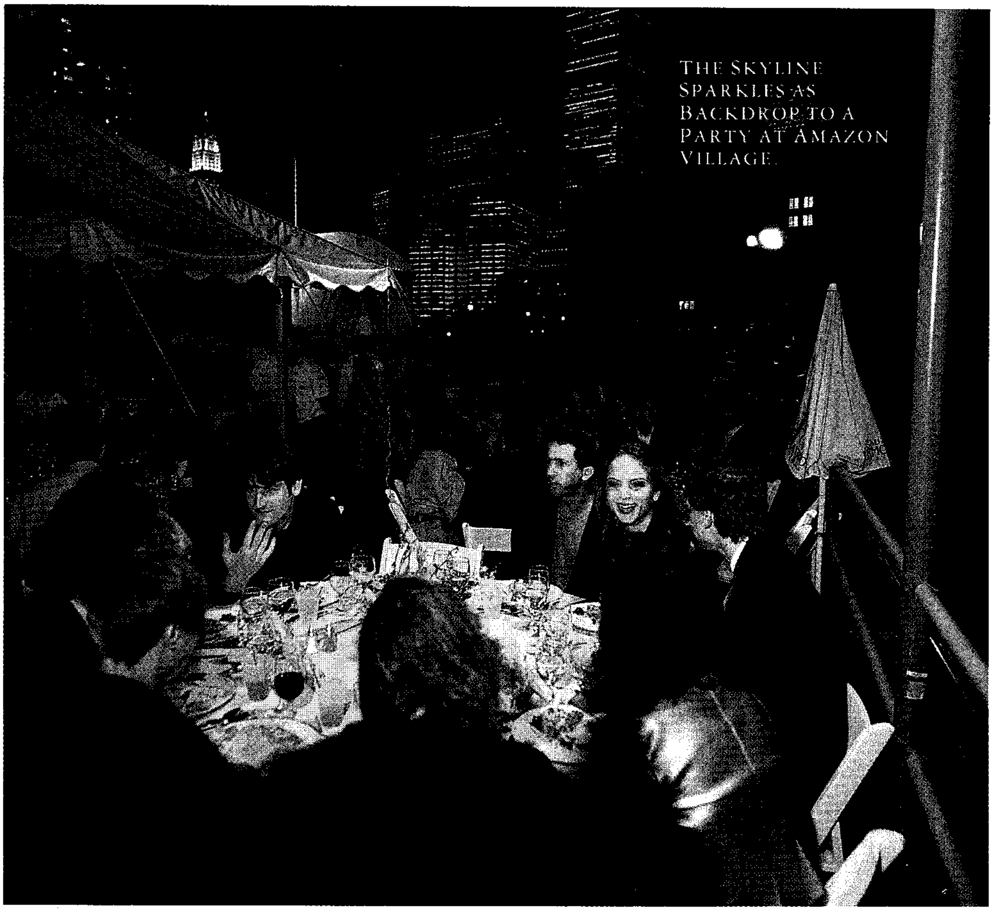
At a typical party, guests would settle into the convertibles to watch an old film like *Casablanca* in the drive-in and have drinks and popcorn, move to the third-floor sports complex to hit baseballs and softballs in the batting cages, and have a game of billiards, air hockey, or Ping-Pong. There would be cocktails and passed hors d'oeuvre in the VIP Room (you may bring your own caterer or use Dezerland's). After that, people would gather in the Surfside room for a buffet dinner and dancing. Dezerland's caterer offers carving stations with steamship rounds of beef, smoked turkey with apple-ginger butter, glazed ham, and so on. You may add chicken and ribs, too.

What would the tab be? Everything's negotiable. Two parties may be held in

Photograph by Bo Parker.

Dezerland at the same time. If 800 to 1,000 people are to use the entire building, the cost will be about $50 per person, including food, but not liquor or wine or the 8.25 percent sales tax or the tip. There's no building-rental fee for very large parties. If only one of the rooms is rented, the rental fee ranges between $500 and $5,000. (The $50 food charge would be extra.) Use of the sports complex and drive-in movie theater are included in the price per person even if only one room is rented; if more than one event is booked on the same night, visits to the indoor drive-in can be staggered.

Dezerland, 270 Eleventh Avenue, at 28th Street, is available for parties seven days a week. Call Claire Shore, 564-4590.



THE SKYLINE SPARKLES AS BACKDROP TO A PARTY AT AMAZON VILLAGE.

Beachy

For a Casual Outdoor Celebration—A Crab Feast, Say, or a Volleyball "Beach Party"—Consider Amazon Village, on Pier 25 in the Hudson.

Amazon Village—on Pier 25 in the Hudson—reopened this past May (after a winter hibernation) with a bang, but no liquor license. Thus, anybody throwing a party there must bring the stuff.

One moon-flooded night last July, somebody gave a crabfest and volleyball beach party for 100 summer associates of a law firm. The event planner, Alfred Rosenthal of By Invitation Only, used part of the sandy pier and cordoned it off as a "private beach," then hired a D.J. Everybody came dressed appropriately and ate bushels of blue crabs, fried calamari, corn on the cob, and a salad of seasonal greens like mesclun, tomatoes, and arugula. Amazon Village also does an all-American barbecue of chicken and hamburgers (both cooked on an open fire), turkeyburgers, hot dogs, spicy sausages (like merguez), pasta salads, coleslaw, and corn on the cob. Plus Häagen-Dazs for dessert. After nighttime parties at Amazon, folks say they feel just like children after a day at the beach: sandy, weary, happy, exhilarated, and absolutely dying to return.

The charge per person for the crabfest was $25, while the barbecue would cost $18 per person. The price can go higher, depending on what foods are selected. These figures represent food only; add tax and a 20 percent tip for the staff; also add $15 per person to have the Amazon Village staff cook, serve, and tend bar (you must bring your own liquor).

Amazon Village, at TriBeCa Beach, Pier 25 (West Side Highway at North Moore Street), is available for parties seven days a week from now until early October. Call Danielle Billera, 227-2900.

If you want to give a large, light-of-heart party, hold it in the main dining room of **Le Bar Bat.** The space—originally a turn-of-the-century neo-Gothic church—has a soaring, vaulted cathedral ceiling and mystical, cool dimness; one of the owners added a colonial–Southeast Asia look, using Bette Davis's film *The Letter* as reference for Bar Bat's décor.

The walls are covered with thirties touches—faded rose-patterned paper with strips of bamboo pasted on to produce the look of a tattered collage. Bottle-blue glass bats dangle, and slatted wood blinds allow in a bit of tropical sun (really tricky lighting effects). There are rattan and bamboo chairs, as well as beaded curtains at doorways, wind chimes that go *ting-tang,* and a few vintage electric fans.

In this sensuous, amusing setting, Suzie Wong–type waitresses serve Trader Vic–style drinks, all made with rum, all with names like Rangoon Ruby or Bora-Bora Tomorrow. But the killer cocktail is the Volcanic Bat Bite, served in a ceramic bowl with foot-long straws. While you sip, this Bat Bite, which tastes like peaches, erupts with champagne and fired-up brandy.

For a party of 300 to 500, the main dining room is used, along with the second balcony and its semi-private alcoves. For cocktail hour, waiters pass hors d'oeuvre like barbecued spareribs, spring rolls, and such. A spectacular buffet dinner is set up, and guests serve themselves before being seated. The favorite among the offerings is the carving station, which serves sizzling deep-fried whole catfish stuffed with ginger and tropical fruits and seasoned with Thai sauce, a wonderful creation of Richard Krause, Bar Bat's chef. Another dish from the carving station is the crisp roast duck with tamarind-plum sauce; it's eaten with scallion pancakes. Also on the buffet table are cold salads like shredded spicy chicken wrapped in a Napa cabbage leaf, curried chicken in clay

Photograph by Andrew Garn.

Mammoth

A PHOTOGRAPHY STUDIO BY DAY, INDUSTRIA SUPERSTUDIO—SKYLIT, HIGH-CEILINGED, AND STARK—IS THE PLACE OF THE MOMENT, THE SITE OF SOME RECENT HIGH-PROFILE PARTIES.

pots, a Phoenix salad of roast duck, stir-fried shrimp on bean-thread noodles, and more. Add to this an assortment of rice and noodle dishes, dumplings, and other tongue-tingling delights.

The charge to use the main dining room (including the balcony spaces) for a private party is $8,000 Sunday through Wednesday, and $9,000 and up for weekends. (At lunchtime, hosts are not charged a fee for closing the restaurant.) Buffet or seated dinners, which include passed hors d'oeuvre, a ten-course buffet, open bar, tax, and tip, will start at about $100 per person.

At Le Bar Bat, 311 West 57th Street, the main dining room, Borneo Room, Pandora's Box, and the Belfry Bar are available for parties—luncheons and dinners—seven days a week. How 'bout a bat mitzvah? Call Joyce Steins, 307-7228.

FOR FASHION SHOWS, CORPORATE celebrations, charity benefits, and all sorts of private parties, **Industria Superstudio**—all 22,000 square feet of it—is the space of the moment. By day, it's a photography studio; at night, it's available for events. The largest of the rooms in this two-story building is the second-floor Daylight Studio, with a huge wall-to-wall skylight and a 25-foot ceiling with a 45-foot clerestory window. Daylight connects to a smaller room, Cyclorama, and together the two spaces can seat 500 for dinner. White-walled and stark, Industria has been the scene of some high-profile parties lately. Glorious Food catered the Chanel party. Taste Caterers did the Ralph Lauren party.

On May 4, Restaurant Associates catered the Art Takes Care benefit for AIDS programs of the Village Nursing Home. The ground-floor space was transformed into an art gallery, and several bars were set up. Braque, the in-house restaurant, became RA's field kitchen. To transform the space into a bright, colorful room, florist and party decorator Renny covered round tables in solid turquoise, fuchsia, and yellow. In the center of each table, the stem of a beach umbrella was wrapped in thick, shining satin ribbon. Tree branches extended from this trunk, each branch hung with votive candles in glass, each glass wrapped in gold string or colored ribbon. Once the party began, the candles were lighted and the table trees shone like a lighted Mexican tree of life.

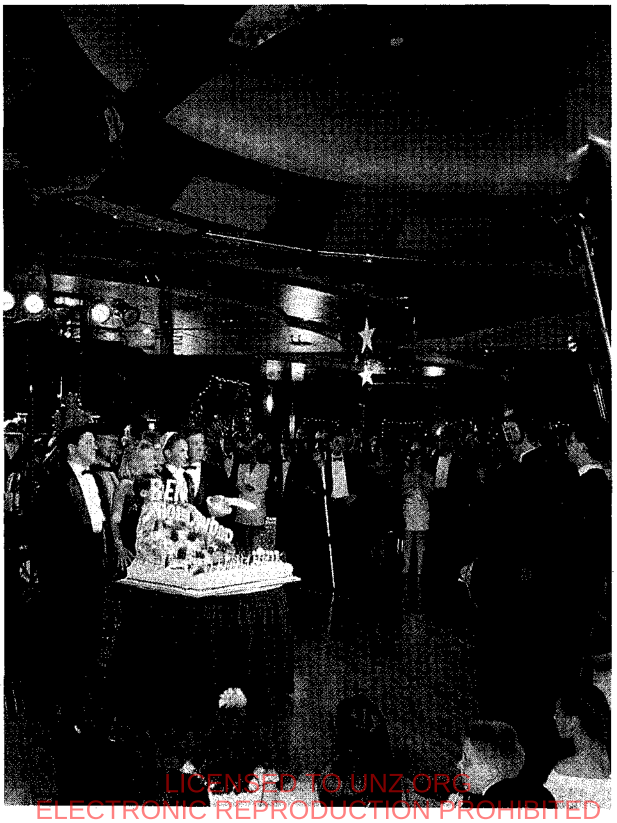
At cocktails, waiters passed several kinds of hors d'oeuvre. (The ratatouille in a pastry barquette was excellent.) The seated dinner on the second floor began with a salad of mesclun greens and artichoke hearts with focaccia, then an entrée of veal rollatini filled with porcini mushrooms, spinach, and sun-dried tomatoes. Dessert was zabaglione with fresh berries, plus an assortment of cookies and chocolate-dipped strawberries.

RA charged its client $67.50 per person for the dinner; this price included the waiters' fee and their tip, but not wines and liquor, which were contributed by Carillon Importers, rentals, or tax (since this was a charity benefit).

There appears to be no set fee to rent Industria. I was told that rates began at $3,000 for a small studio or $8,000 for the Daylight Studio, but, a spokesman said, the price depends on the size of the event and other factors, too. So it's negotiable.

Industria Superstudio, 775 Washington Street, is available for corporate and private events seven nights a week. Call Karen Hoke, 366-1114.

A BAR MITZVAH AT THE WOODBURY JEWISH CENTER.

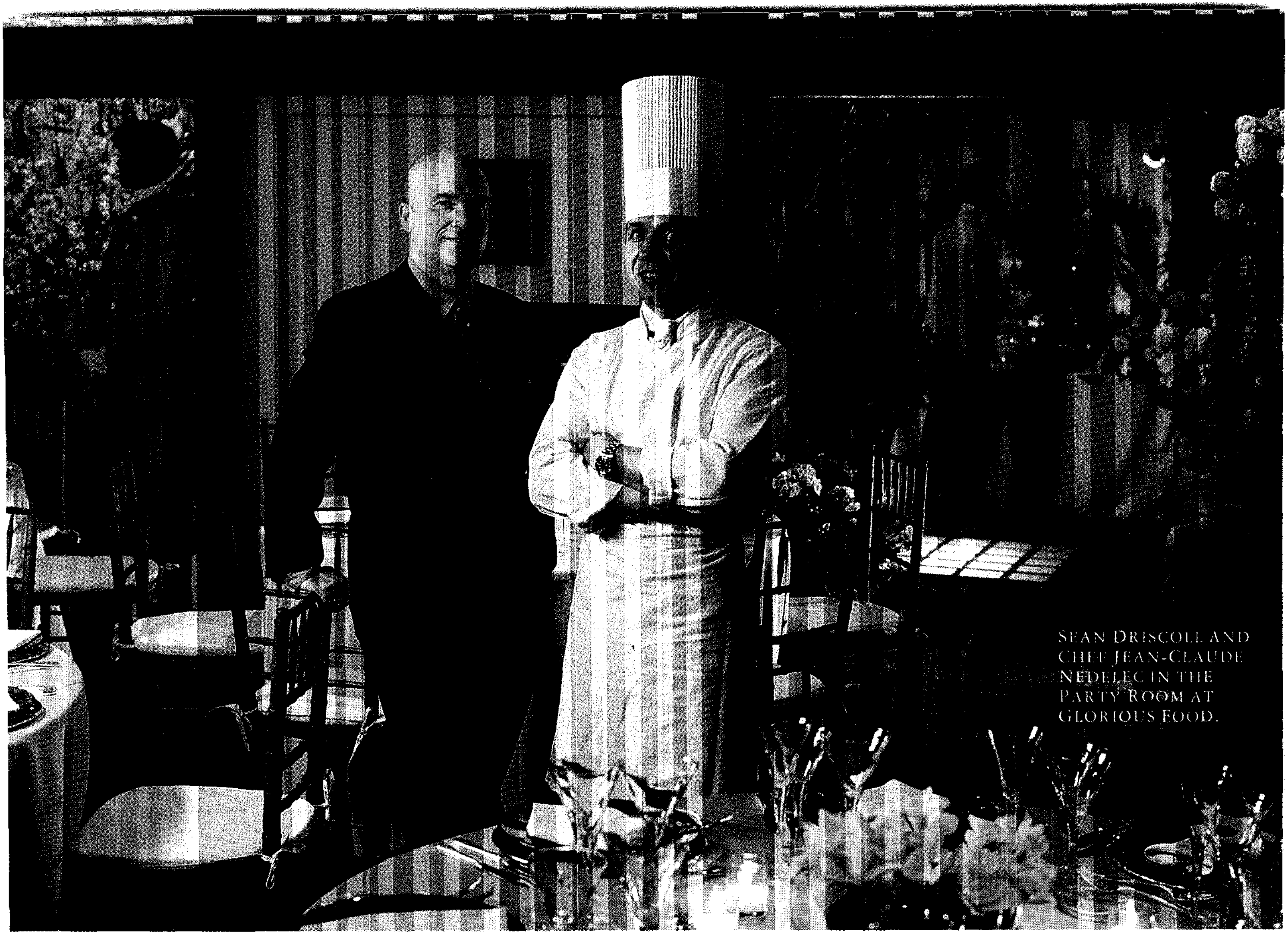


Country Club's DÉCOR IS A throwback to the look of suburban country clubs in the forties. Those blue-painted lattice walls, the white trelliswork, the black-and-white checkerboard floor, the striped awnings, were standard back in the forties. Going to a party at the Country Club is leaving the frantic neoned souk of East 86th Street and retrogressing into a calm land of emerald fairways (a mural), a starry sky (also a mural), and white wicker furniture . . . young innocence.

All three party spaces are contiguous; this is a great place for 600 people to socialize. The Terrace Dining Room has a painted starlit sky dome and a checkerboard dance floor. This area seats 150 for dinner and dancing. Connected to it is the Lounge, with its phony ivy on the trellised walls and wicker love-seat swings; it holds 30 to 50 for a cocktail party. Connected to the Lounge is the Trophy Ballroom, with a dance floor, a bar, and seating (100 for dinner and 250 for cocktails). Each of these spaces can be separated from the other, so it is possible to have a party going on in one of the spaces and still have a regular dinner in the restaurant. But lease the entire Country Club and you can throw a party for 800 at cocktails, 300 for a seated dinner dance.

One of Country Club's most successful parties this past season was a twenty-first-birthday party for a college student. David Page prepared the dinner for 150. The student's family hired Kid Creole and the Coconuts, then sprang for a menu that is considered pricey—about $150 per person. There were hors d'oeuvre of chicken with wild-mushroom skewers, codfish cakes with saffron tartar, smoked beef tenderloin on corn bread. There was a station at which smoked salmon was sliced, with offerings of dill biscuits, dark breads, capers, dill and lemon, as well as jumbo shrimp with cocktail sauce. Guests began dinner with an appetizer of spring greens with warm goat cheese and champagne vinaigrette, then an entrée of beef tenderloin with wild rice,

Photograph by Ted Hardin.



SEAN DRISCOLL AND CHEF JEAN-CLAUDE NEDELEC IN THE PARTY ROOM AT GLORIOUS FOOD.

Festive

GLORIOUS FOOD'S 1903 GARAGE HAS BEEN TRANSFORMED INTO A FOUR-STORY PARTY SPACE WITH TERRACE AND ROOF GARDEN.

haricots verts, and black pepper sauce, followed by a birthday cake and petits fours. The family rented the entire space on a Friday night for $35,000, which included open bar, wine, food, tax, and tips. The event, which began at 8 P.M., lasted until four in the morning.

Country Club, 210 East 86th Street, is available for parties seven days a week. Call Cathy Aliapoulios, 879-8400.

FOR A FINE PARTY, **Cucina,** in Brooklyn's Park Slope, is, as they say in the trade, a destination restaurant. Our Gael Greene reviewed the place (see the December 2, 1991, issue of *New York*) and liked it. In March, the private room opened. A party here makes a wonderful package. The room is pretty, the food is both beautiful and bountiful, and the price is right.

The entrance to the private party room (which holds up to 90) is next to the restaurant's coat-check room, so there's no need to parade through the whole place to get to the action. The peach-hued walls carry a faint gold-leaf geometric design. The pilasters against the wall are *faux*-antiqued and painted dull turquoise. The doorway and windows are adorned with moss-green velvet tie-back drapes.

The fruitwood dining chairs are vintage fifties, bought at auction from a Long Island polo club. They're covered in an aubergine-and-dark-green fabric and are very low-key, very handsome. The focal point of this rectangular space is at the far end of the room, opposite the windows. It's a demi-lune antipasto bar made of terra-cotta tile, and it will hold all 23 antipasti items chef Michael Ayoub prepares. Over the bar, a handsome, dull-finish gold-leaf mural of pears, grapes, and grape leaves conveys the well-loved theme of good food and celebration. There is recessed lighting and chandeliers of Depression glass. The lights are on a dimmer, so the space can go through several healthy mood swings.

Parties begin with passed hors d'oeuvre—superb, crusty-thin pizzas—plus buffet-style eat-while-you-stand antipasti served at the great bar. But try antipasti another way by asking Ayoub to provide each table with platters of the 23 items, and let guests share. It's a good ice-breaker and also honors the Mediterranean custom of assorted small bites before the main meal. One of the antipasti dishes is grilled portobello mushrooms in balsamic vinegar—unusual because chef Ayoub sears the mushrooms on top of a white-hot griddle. The caramelized-onion tart and the bean salads are superb, and so's the soppressata. Follow up by offering half-portions of pasta—the radiatore with broccoli is lusty, and so is the fusilli puttanesca with capers, olives, tomato, and garlic.

The price of a four-course dinner, including passed hors d'oeuvre, antipasti, pasta, entrée, and dessert, is between $70 and $100 per person. This includes an all-

Photograph by James McGoon.

Flashy

B. SMITH'S, IN THE THEATER DISTRICT, IS JUST THE PLACE FOR A PARTY AFTER A PLAY. HAVE MUSIC WITH YOUR MEAL—THERE'S A PIANO UNDER THE SKYLIGHT IN THE NEW ROOFTOP CAFÉ.

night open bar, wine, tax, and tip, plus flowers at each table.

The private room at Cucina, 256 Fifth Avenue, Brooklyn, is available seven days a week. Call Michael Ayoub, (718) 230-0711.

THE NIGHT OF A PRESIDENTIAL election, people jockey for the best party to go to, and many make the rounds of several. Perhaps this November, you and your company can have an Election Night party like the one at **America** created by the talented event planner Alfred Rosenthal.

Rosenthal staged a party for 400 at America on Election Night 1988. He had huge television monitors hung on walls throughout the room, so guests could watch the returns while they drank and ate. The party began at seven-thirty in the evening with a humorous touch. Rosenthal hired candidate look-alikes, so guests were approached at the front door by George Bush and Michael Dukakis stand-ins who grabbed arms, shook hands, and asked for votes. Inside, there was an open bar and lots of hors d'oeuvre—such as roulades of rare beef filled with scallion, smoked salmon on black bread, sesame chicken with a honey-mustard dip, and New York's signature dish, Nathan's foot-long hot dogs with sauerkraut on a roll.

Then there was a buffet dinner with an offering of American regional foods: Maryland crab cakes and, from Louisiana, blackened snapper and shrimp Creole. From the great state of Texas, baby back ribs, steamship roast, avocado-tomato salad. From New York, many Chinese, Italian, shellfish, and Greek dishes, plus New York–style cheesecake as just one of the desserts. The price for the four-and-a-half-hour party was $20,000 for 400 guests. This included the fee to close the restaurant, a four-hour open bar, wine, and food, but not the tax or tip. Add $5,000 for the dozen TV-monitor screens, plus $400 for each of the presidential-candidate look-alikes. If you have an election-night party in mind, contact Alfred Rosenthal at By Invitation Only, 996-RSVP (or 996-7787). Rosenthal will scout various spaces for your party and is currently on the lookout for the likenesses of Bush, Clinton, and Perot.

America, 9 East 18th Street, is available for luncheon and dinner parties seven days a week. Call Adrienne Hara, 760-0520.

AT 5 P.M. AT 30TH STREET and the East River, lots of people are standing on the stern deck of the Buzzy O'Keeffe barge that holds his party spaces and his restaurant **The Water Club**. In winter, the large downstairs room in the Water Club is almost always booked, while the enclosed Upper Deck is a fine place to entertain up to 85 friends for a cozy dinner by the fireside. As few as 30 can have dinner here and enjoy an intimate evening. The Outer Deck, an open deck connecting with the Upper Deck, can accommodate 200 for cocktails.

O'Keeffe loves parties. He loves the Democratic Party, too, which is why he recently played host to the Association of State Democratic Chairs (the top Dems from all 50 states). The menu, which featured food from all over New York State, was an evening affair for 225. It began with cocktails on the Outer and Upper Decks. There were Long Island duck–confit spring rolls from Chinatown, sun-dried-tomato-and-mozzarella tartlets from Little Italy, mini-bagels with smoked salmon and cream cheese from the Catskills, mini–corned beef on rye from the Lower East Side, chicken-liver crostini, also from the Lower East Side, and Nathan's Famous Coney Island hot dogs.

Then everybody went below to the South Barge (which seats 220 for a dinner dance, 260 for dinner) for Long Island oyster bisque, Hudson Valley tossed field greens with warm Coach Farm goat-cheese crostini, Otsego County's grilled free-range chicken, baby asparagus from Long Island, and New York cheesecake. And Long Island wines, exclusively. The dinner was underwritten by the Water Club and a group of investment bankers. The price for the meal would have been $100 per person, not including open bar, wine, tax, and tip.

The Water Club, East River at 30th Street, is available for private parties seven days a week. Call Andrew Kovar, 545-1155.

NOW THAT **B. Smith's** HAS added the Rooftop Café to its restaurant, it is possible for 200 to 500 people desperately seeking dinner before a benefit to enjoy good food and still be seated at curtain time. The Café's skylight ceiling is dramatically spotlit from within the room, and it is still possible to look through the windows and get a glimpse of what is left of vintage Eighth Avenue's red neon liquor-store signs.

Under the skylight, there's a piano at the ready in case you want cocktail music. This week, a party of as few as 65 (a guarantee of 50 is required to secure the space) will use the café for pre-theater dinner between five-forty-five and seven-thirty. The plan is to have an open bar and passed canapés of petite spareribs with dipping sauce and roulades of salmon with cream-cheese filling. At six-thirty, a seated dinner begins with a salad of fresh greens and ricotta, then an entrée choice of roasted chicken with herbs and couscous pilaf or steak frites. The dessert will be a chocolate torte.

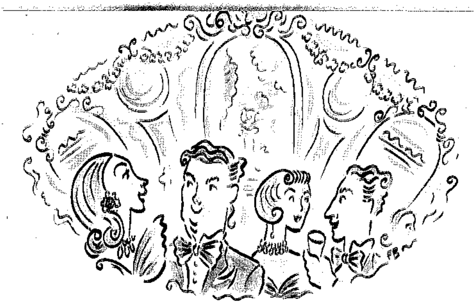
A party scheduled at the Rooftop Café later this month is a cocktail reception for 150. There'll be a station of crudités with dip and a bowl of tortilla chips with salsa, plus passed hors d'oeuvre of skewered shrimp, sesame chicken with ginger-soy dip, focaccia, and miniature smoked-salmon quiches. Prices for seated dinners range from $35 to $100 per person; a buffet dinner will cost between $35 and $75 per person; cocktail receptions range from $25 to $65 per person. These prices include open bar and wine but do not include the tax or tip.

Rooftop Café at B. Smith's, 771 Eighth Avenue, at 47th Street, is available for parties Sunday through Thursday nights, and daily for breakfast and lunch. Musical equipment, such as piano or microphone, etc., is not included in the price. Call Carol Richardson, 247-2222.

HOW OFTEN DOES IT HAPpen that a famous restaurant architect born in Transylvania meets a couple from Long Island and together they create what is known as a bar mitzvah and wedding palace? Well, it's happened to RoseLee and Bruce Morrell of Jem-Prestige Caterers, who commissioned Adam Tihany to create a spectacular social-events site at the **Woodbury Jewish Center** in Woodbury, Long Island.

The space that Tihany designed is made up of a series of sliding wood-paneled walls that can increase or decrease the size of the banquet rooms. When all the barriers are down, there is room for as many as 850 for dinner and dancing. The 1,200-square-foot main dance floor will hold up to 500 for dancing at one time and, through a series of roll-up carpets, can expand to 1,800 square feet, thus accommodating another 350 people.

The ballroom is dominated by a dramatic dome that looks like an immense



Gorgeous

Radio City Music Hall, With Its Grand Brass-Railed Stairway, Its Art Deco Crystal Chandeliers, May Be the City's Most Impressive Space in Which to Hold a Party.

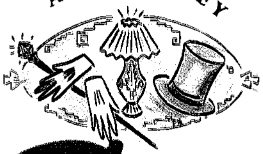
spacecraft. Light radiates from within this structure and glows like amber. There is a platform for a full orchestra; along the sides of the room, there are bars and wok-and-sushi stations.

The wok-and-sushi stations worked just fine for a May bar mitzvah. Before the dinner, the 300 guests helped themselves at a glatt-kosher barbecue grill, a dim-sum station, a pasta station, and a smorgasbord. The seated dinner began with an appetizer of dried and fresh fruits with macadamia nuts, followed by a salad of mixed seasonal greens; then guests had a choice of chateaubriand, grilled veal chop, or grilled Norwegian salmon. Dessert was a goblet rimmed with chocolate and filled with chocolate mousse and raspberry sorbet.

The price for an event like this ranges from $75 to $175 per person. This includes open bar and wine, but not rentals, tax, or tip. Dinner dances begin at $75 per person.

Jem-Prestige Caterers at the Woodbury Jewish Center, 200 South Woods Road, Woodbury, New York, is available for functions seven days a week, except for certain Jewish holidays. Call RoseLee Morrell, (516) 364-2000.

DRAMATIC, DAZZLING, AND PRICEY



Glorious Food's owners, Sean Driscoll and Jean-Claude Nedelec, have transformed a 1903 garage into a four-story party space with terrace and rooftop. Large kitchens on the ground floor are used for outside catering jobs, and sometimes for a small dinner party.

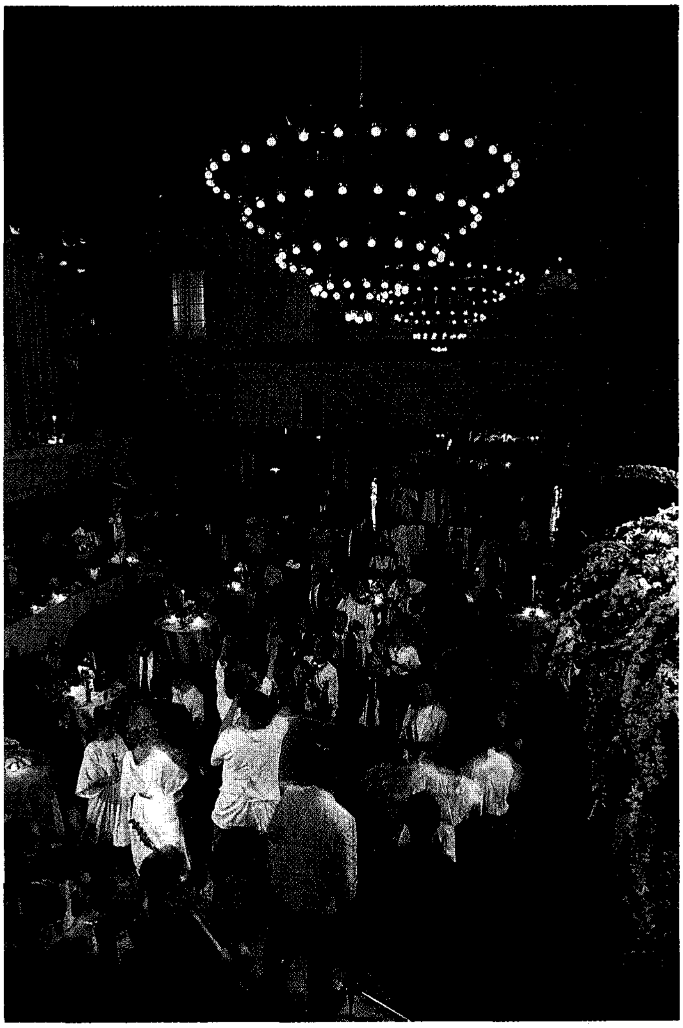
It's a very flexible party space. In warm weather, as many as 200 can have cocktails in the roof garden, which is decorated by Glorious Food with lights, candles, lots of hydrangeas in pots, flower beds, and palm and ficus trees. Guests who don't want to dance can descend a narrow metal stairway to the Party Room, on the third floor. It's a floor-through room, carpeted in dark gray, with neutral walls; it holds 70 for dinner and dancing or 150 for cocktails. Attractive French doors lead out to a set of terraces, where there are flower beds and painted props to represent the flower stalls of Montmartre.

Since all the floors are yours for the night, parties of 65 to 70 can assemble in a country-cozy kitchen that is, by day, an antiseptic-looking all-steel working kitchen for catering. But by the time the guests arrive, the steel tables have been rolled away and the floor covered with the gray carpeting used in the Party Room. The ceiling holds bunches of dried herbs; antique cooking pots shine dully in the light of the tiny votive candles above; and guests talk and nibble at pâté and cornichons along with passed hors d'oeuvre. For dinner, guests take the stairs or elevators to the Party Room, where the French windows can overlook a summer garden or a winter scene of holly, ivy, pine, and twinkly lights.

For a September party, why not have a clambake or crab feast on the rooftop, with square dancing? Or, in cold weather, a party for 60, with people sharing the famous pot-au-feu or the game pie? And during holiday season, have the chocolate bread pudding or plum pudding for desserts. A seated dinner at Glorious Food will cost $250 per person, which covers an all-night open bar, wine, tax, tip, flowers, taped music, and the use of the townhouse. A cocktail party costs $50 to $75 per person, all-inclusive; a buffet supper, $150 to $200 per person, all-inclusive. Prices are higher if rare wines or lots of lobster and caviar are ordered.

Glorious Food, 522 East 74th Street, is available seven days a week. Call Sean Driscoll, 628-2320.

KSL MEDIA'S TOGA PARTY AT LAURABELLE.



Photograph © 1992 by Frederick Charles.

ONE READS ABOUT parties at **Laurabelle** in all the gossips. There have been opening-night parties for Madonna and the Mark Morris Dance Group; model Naomi Campbell's twenty-first-birthday party; Tatiana Von Furstenberg's graduation; fund-raisers for Ferraro, D'Amato, and Clinton; Grammy parties; and more and more.

This spot—forties-style, formal, and somewhat extravagant-looking—is the latest of Buzzy O'Keeffe's enterprises. With Laurabelle he set out to re-create a ballroom in Vienna or some timeless space from some gracious era.

This ballroom has plush, dark-red velvet banquettes, upholstered chairs, dark-red drapes on a stage, deep-red carpeting, large brass chandeliers, potted palms. The ballroom seats 150; a second tier (the former loge) seats another 150. For a standing buffet or cocktail party, the room and tier can accommodate

Frederic Lewis Stock Photos

If Only Choosing A Husband Were As Easy As Choosing A Place For Your Reception.

Finding charm, elegance and attentiveness in a spouse takes time.
Finding them in a reception facility just takes a phone call,
to 24 Fifth Avenue. With a unique, elegant ballroom, critically acclaimed
cuisine and impeccable service, a 24 Fifth Avenue reception
is the most fitting way to celebrate your wedding.
To speak with one of our wedding planners, call (212) 254-1300.

24 FIFTH AVENUE

For all your celebrations.
Come on to our house.

Or we'll go to yours.

AK
Abigail Kirsch
at Tappan Hill and
Culinary Productions Ltd.
'on location'

Weddings. Birthdays. Corporate events. We'll give you our house for the occasion. Just 45 minutes from Broadway with river view, landmark mansion, and the legendary food of Abigail Kirsch. We also work our culinary wonders at your place. Whatever the space. Call us. For bookings at our house. Or yours.

81 Highland Avenue, Tarrytown NY 10591 • (914) 631-3030
Restaurant open Mon. thru Fri. only. (Celebrations anytime.)

©1992 American Express Travel Related Services Company, Inc.

Lusardi's
1494 SECOND AVENUE
NYC 212-249-2020

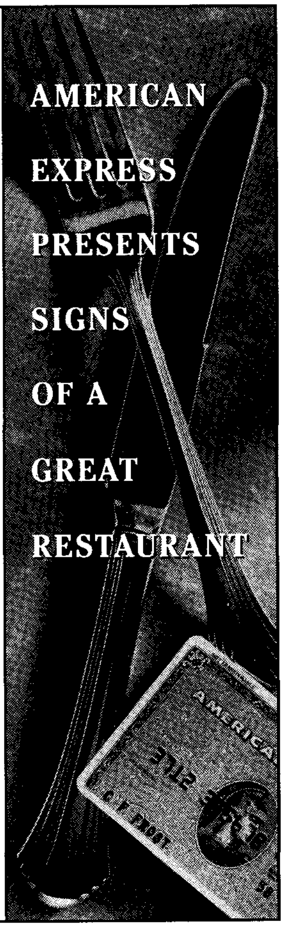
Enjoy the colorful flavors of Northern Italy in an elegant atmosphere.

Freshly prepared specials that'll please even the most discriminating palate.

With a large selection of Italian wines, it's the place to celebrate any occasion.

AMERICAN EXPRESS Cards Welcome

Lusardi's welcomes the American Express® Card.



THE AMERICAN EXPRESS CARD. DON'T LEAVE HOME WITHOUT IT.®

800. Every table flickers with candlelight.

I was a guest at an Atlantic Theater Company dinner dance for 350 guests. Hors d'oeuvre of gravlax on dark bread, grilled tuna and black pepper, dim sum, and many other canapés were passed on large mirrored trays. For dinner there was an appetizer salad of wild mushrooms with baby arugula, followed by roast breast of chicken with a honey-mustard sauce, wild rice, and snow peas. For dessert: cakes, cookies, petits fours, and chocolate-dipped monster strawberries.

The cost of a seated dinner dance ranges from $75 to $175 per person, depending on the night of the week. On Sunday through Wednesday, the party can be brought in at the low end of the range; $75 per person covers eight different hors d'oeuvre, passed as well as buffet, and a three-course dinner, plus tax and tip. A two-hour cocktail reception during the week would cost between $50 and $75 per person, while a Christmas party for 650 with a twelve-dish buffet supper would cost between $100 and $175 per person, not including tax and tip.

Laurabelle, 120 West 43rd Street, is available for parties seven days a week (excluding Saturday nights). Call Joanne O'Connor, 819-1000.

MANY MEMORABLE PARties have taken place at **Lincoln Center**. Some are held before or after a performance, though most go on when the house is dark. Only nonprofit organizations, corporations, and groups linked to Lincoln Center by the arts (such as a ballet company holding a benefit) may have functions there.

This spring, the Doll League, a group of black women devoted to helping underprivileged families, held a seated luncheon and tea dance for 600 in the Grand Promenade of the New York State Theater. The vast, marble-walled hall designed by Philip Johnson has lacelike iron-grillwork balconies and immense, creamy-white male and female statues by Elie Nadelman. The event began at noon and ended at 6 P.M.

That afternoon, the Dolls enjoyed a "Taste of America" buffet prepared for them by Restaurant Associates chef Jeb Burke. There was a Chesapeake seafood stew, honey-glazed ham, roast turkey, fried-chicken tidbits, preserves, assorted salads, and a dessert array of pies and cakes. The guests were serenaded by Illinois Jacquet and his eighteen-piece orchestra.

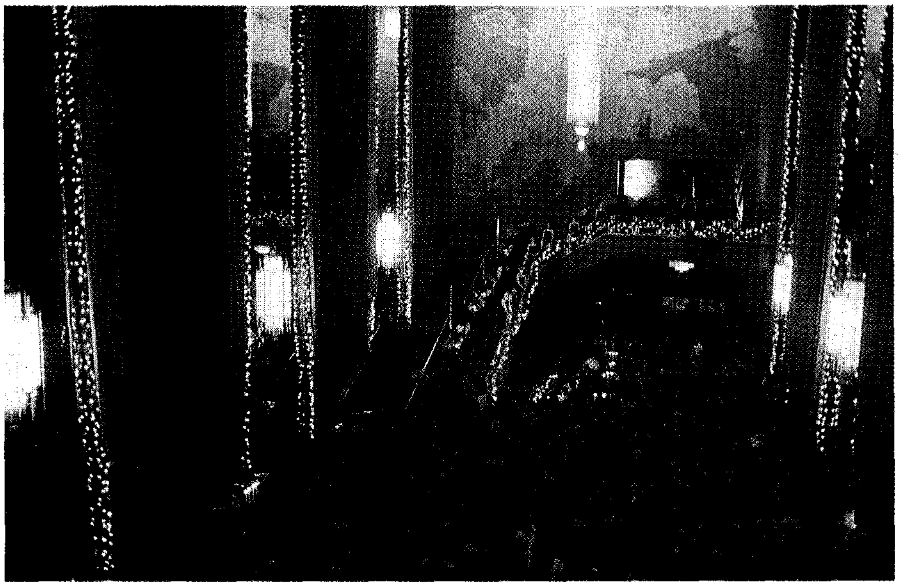
The meal cost $65.50 per person. That charge did not include music or liquor, but it did include the tip and rentals of linen, china, flatware, and crystal. The State Theater rental fee was $7,000 because the house was dark. (The fee for a party given before or after a performance is $2,500.)

Events at Avery Fisher Hall are most glamorous at night. Recently, a law firm

GREAT PLACES TO HAVE A PARTY

gave a party for 400. The evening began with a cocktail buffet on the First Tier and proceeded to a seated dinner on the Grand Promenade. Pam Clark, a party planner, decorated the First Tier's glass-walled balconies. She hung life-size dolls costumed as jazz musicians, and the tables carried out the jazz theme with miniature chocolate pianos.

The menu, prepared by Restaurant Associates, began with an elaborate raw bar. There were also passed hors d'oeuvre of duck strudel, Maryland crab cakes, sea-scallop seviche, and other bites. For dinner, guests were served a cold lobster salad, caviar, and chateaubriand with goat-cheese gratin, followed by assorted vegetables, a salad of baby greens, and various desserts. Guests dined under the swaying banners, and everybody danced. The price per person, $150, included a five-hour open bar, wine, and waiters' fee but not tax or tip. Renting Avery Fisher Hall on a dark night cost $12,361.


A CELEBRATION IN THE GRAND FOYER OF RADIO CITY MUSIC HALL.

Pre-performance events are popular, but they must be relatively brief. At Avery Fisher Hall, cocktail parties before a concert begin about 5:30 P.M. and end about seven-thirty, and the guests must hold tickets to the concert. Corporations sometimes buy a large block of tickets for a concert, then plan a party before it. A pre-performance cocktail party at Alice Tully Hall can cost as little as $45 per person, including food, drinks, open bar, and tip, but not the tax; the lowest-priced menu for a pre-performance dinner at Lincoln Center is $100 per person, all-inclusive.

Dinners for 50 are given in any of the restaurants in Avery Fisher Hall, and larger groups eat on the Promenade. When there's a performance, dinners must usually be over at 7 P.M.

At the Metropolitan Opera, pre-performance events can accommodate from 35 to 200 guests—and they, too, must have tickets to the performance. No matter what the menu, the Restaurant Associates fee just for the food at a Met party costs about $150 per person. Try to have the event in Founders' Hall, at the foot of the staircase. On the level above it, opera buffs can stroll through opera history: Sam LeFrak's parterre vitrines hold statues displaying costumes designed by Eugene Berman in 1954. Recently they held garments worn by Cesare Siepi, Robert Merrill, and Roberta Peters in Rossini operas. There is always a collection of tiaras, gloves, necklaces, and shoes worn by the divas. For a buffet cocktail party in Founders' Hall, Restaurant Associates would serve fillet of beef on ficelle, focaccia with roast eggplant, and tartlets of sweet onion and sun-dried tomatoes.

Spaces at Lincoln Center for the Performing Arts (The Metropolitan Opera House, Avery Fisher Hall, the New York State Theater, Alice Tully Hall, and the Vivian Beaumont Theatre) are available for events at times designated by the management of each house. To contact Restaurant Associates for cocktail or dinner parties, call Sandy Sobel, 873-1602; she'll tell you whom to call to rent the space you're interested in.

ONE OF THE MOST BEAUTIFUL spots in New York—the Grand Foyer at **Radio City Music Hall**—is just about the city's most difficult space to rent. The foyer, together with the beautiful Grand Lounge downstairs, will hold 1,000 for cocktails—or 500 for cocktails in the lounge and another 400 for a seated dinner in the foyer.

The rooms are available whenever the

remember last year's party?

we didn't think so.

CAROLINES

for unforgettable events
carolines comedy club
212 956 0101
1626 broadway at 49st.

COUNTDOWN TO THE DNC!

We are working with event planners on last minute parties and receptions connected with the Democratic National Convention in July.

As the city's leading caterer of events at spectacular locations, we are used to performing to our utmost under pressure. For example we cater galas, banquets and receptions at Lincoln Center, Rockefeller Plaza, United Nations, American Museum of Natural History, Metropolitan Museum of Art, Pan Am building restaurants, Mamma Leone's and more. We even handled 225 parties in 14 days at the US Tennis Open.
If you need a team of professionals to rely upon, call us - **(212) 755 8300**

Restaurant Associates Caterers

Photograph by Peter Crawford.

Music Hall isn't being used for rehearsals, performances, or the breaking up of sets. (The hall is fairly free during June, July, and August, and also during the first week in September. Around Easter the house is sometimes dark, and although the stage is a mess, the foyer and lounge are open.)

Caterers can use the long, wide back aisles of the theater for setups. At a recent post-Easter dinner dance for 350, Glorious Food worked behind closed doors in that back aisle, bringing along its field ovens, warming rack, and refrigeration equipment. Guests were served lobster salad, roast capon, and a meringue-and-ice-cream bombe.

The apricot-hued mural, the grand brass-railed stairway, and the Art Deco crystal chandeliers are magnificent. It is, in short, quite a luxury to have an event here.

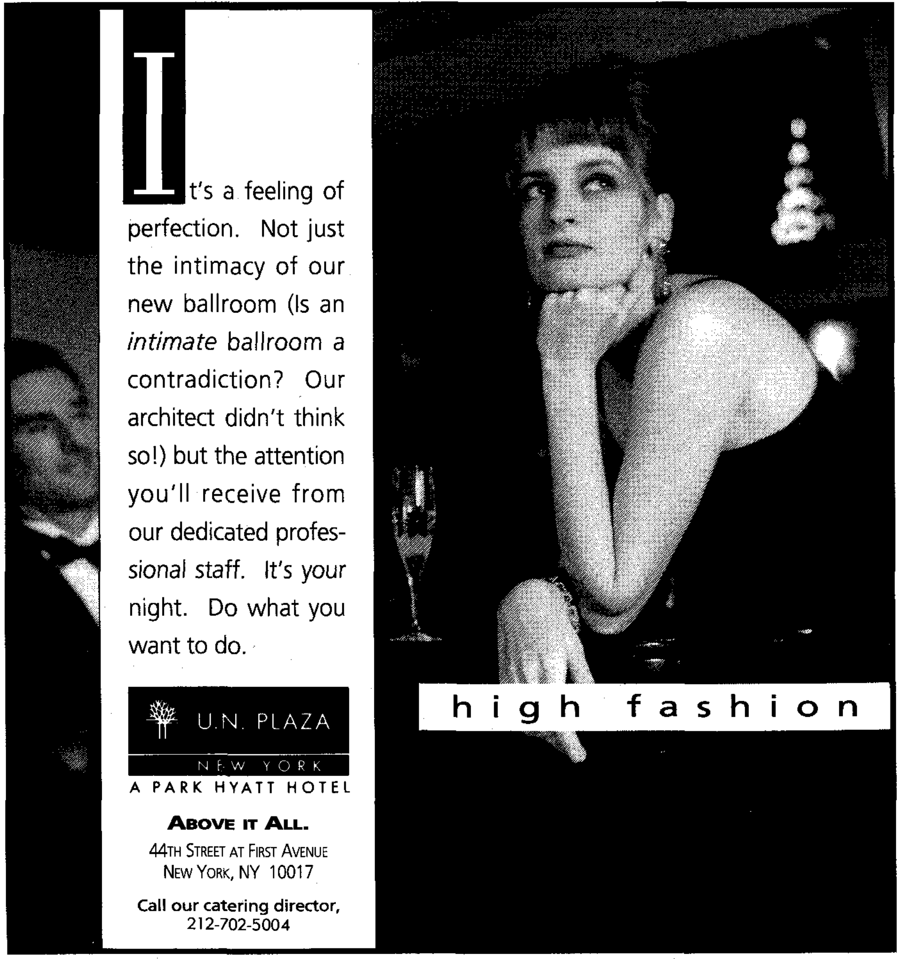
Rates for events held during stage-setting-up and rehearsal time range from $7,000 to $12,000. (If you book so far ahead that the staff doesn't know whether the stage will be in use, you will have to pay $24,000.) Fees include the use of the Grand Foyer and the Grand Lounge. If a corporation wants to use the stage as well, the price will be $44,000, and availability will be even more limited. There is also a railed-in balcony overlooking the Grand Foyer, with extra seating for 100. The night I attended the dinner dance, a singer and chamber-music trio were holding forth up there.

Radio City Music Hall, 1260 Sixth Avenue, at 50th Street, is sometimes available for events; call Nancy DeSotto (632-4244).

NOWHERE IN THE 212 AREA code is there a finer view of the Hudson than from a certain bluff in the Bronx. On that cliff stands **Wave Hill,** a 28-acre estate boasting a splendid Georgian mansion. Now a city property open to all visitors, Wave Hill looks like the ancestral home of someone with very rich great-grandparents. With its stands of tall trees, its trellised walks overlooking the river and the Palisades beyond, this estate (a twenty-minute drive from Manhattan by parkway) should satisfy any New Yorker's yearning for a very special party away from the city.

In good weather, plan to have cocktails on the grand terrace—the one with the superb view of the river. There's enough room out there for 200 people standing and 100 seated, a jazz combo, and a bar. Or begin the evening with cocktails in the wood-paneled library, which can accommodate 100 people standing and 50 seated.

Complete suits of armor once adorned the walls of the formal dining room. They're all at the Met now, but the room—called the Armor Hall—is nevertheless stunning, with high, vaulted ceilings and wood beams. Tall windows on all


It's a feeling of perfection. Not just the intimacy of our new ballroom (Is an *intimate* ballroom a contradiction? Our architect didn't think so!) but the attention you'll receive from our dedicated professional staff. It's *your* night. Do what you want to do.

U.N. PLAZA
NEW YORK
A PARK HYATT HOTEL

ABOVE IT ALL.
44TH STREET AT FIRST AVENUE
NEW YORK, NY 10017

Call our catering director,
212-702-5004

Where your fur spends the summer will influence how it looks next winter.

Your fur is a prized possession. So don't simply put it into cold storage. Make sure it gets expert attention before it hits the vault.

For over 80 years, the Feldmans have designed, crafted, repaired and cleaned the very finest furs. Now we can store your fur in our Manhattan shop (not across the river like other furriers).

Which means we'll protect and insure your fur — along with your peace of mind. We'll even examine your fur, before your eyes. So you can decide if you want it cleaned, repaired or stored in our climate-controlled vault.

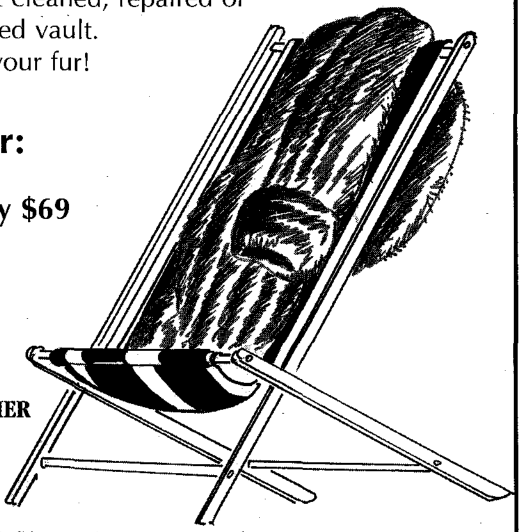
Don't wait to "winterize" your fur! Bring it in with this ad.

Introductory offer:
Storage only $25
Storage and Cleaning only $69

FELDMAN'S FUR
SEASONS LTD.

COLD STORAGE BY A WARM FURRIER
212-695-4190
Monday-Friday 7:30am - 5pm
Saturday-Sunday 9am - 2pm

330 Seventh Avenue (5th fl.) at 29th Street, New York, NY 10001



GREAT PLACES TO HAVE A PARTY

sides overlook trees and lawn. The room holds 150 for a seated dinner with dancing, or 225 for cocktails. There is also a grand piano. At holiday time, deck the halls and the piano with evergreens and white poinsettias.

For all its glorious views of setting suns and special gardens, there are a few inconveniences at Wave Hill. Until October 15, the caterer (you must bring your own) can't set up for a 6 P.M. party until 4 P.M., when the kitchen becomes available. (Between October 16 and May 14, a party may start at five, and the kitchen is open at three.) These restrictions apply Tuesday through Sunday; on Mondays, the estate is available for parties both during the day and at night. It would be prudent to arrange for an advance cleanup man on weekends, when the kitchen may not be left uncluttered. Twenty large, round folding tables, available without charge, are stored in the pantry.

For private parties, the fee ranges from $6,500 to $7,500, depending on the season. A corporate membership to Wave Hill ($5,000) entitles the corporation to hold a party there.

Wave Hill, 675 West 252nd Street, Riverdale. Call Claire Rosengarten, 549-3200.

Aquavit, THE SPACIOUS SCANdinavian-style restaurant with an atrium dining room downstairs and a café upstairs, will close for a seated dinner party for 125, or for a cocktail buffet for 200, Monday through Saturday nights. Sometimes Sunday is a possibility as well.

Night's the show-off time at Aquavit. The atrium turns a midnight blue. Small votive candles flicker at each table, and a large waterfall at one end of the room gives off the dramatic phosphorescence of plankton.

Say you're holding a seated dinner for 125. Your guests will enter the café, with its beautiful wood bar adorned by a zillion aquavit bottles. There'll be platters of hors d'oeuvre, passed canapés, and a raw bar. Aquavit also provides a blini station where the chef makes blini *à la minute*, offering two caviars (Osetra and the golden bleak roe that's like American caviar but better), both with crème fraîche.

At dinnertime, chef Christer Larsson makes a sumptuous and authentic smorgasbord. There is gravlax with mustard sauce and smoked salmon with horseradish cream. An assortment of herrings—Baltic, pickled Icelandic, matjes, and more. A rich liver pâté and an extraordinarily light, tangy, custardlike quiche made with Västerbotten cheese.

Plus the hot smorgasbord section for dishes like Swedish meatballs, raggmunk (a Swedish version of the potato latke, but better), and Jansson's Temptation, a crusty-top potato gratinée with a layer of Norwegian sprats (like a mild anchovy) at the bottom. Add to this the smooth, rich salmon pudding and, finally, a sampling plate of marvelous desserts like brambleberry sorbet or Swedish pancakes with raisin punsch ice cream.

This meal would cost $20,000, which includes tax, tip, open bar, and wine—an average of $175 per person. A slightly different menu can be arranged using the same cocktail food and the smorgasbord, but substituting entrées of warm salmon or a rack of rare lamb served with mesclun salad for the hot smorgasbord dishes of meatballs and salmon pudding. This dinner runs $22,000.

But there are more modest ways to entertain at Aquavit. A semi-private smorgasbord (without the upstairs-café cocktail hour) would use half of the atrium; the cost would be $60 per person, not including tax, tip, open bar, or wine. Manager Robbin Cullinen and chef Larsson can steer you away from too many fishy foods like herring and eel and land you in the realm of lobster and lingonberry.

Aquavit, 13 West 54th Street, is available for private parties seven days a week. Call Robbin Cullinen, 307-7311.

ON JUNE 28, THE **Solomon R. Guggenheim Museum** reopens after two years of construction. The Frank Lloyd Wright Rotunda has been restored, an outdoor sculpture terrace has been added, and the exhibition space has nearly doubled. The rotunda, the exhibition spaces, the rooftop, and Dean & DeLuca, on the first floor, all may be used for events by a corporate client.

The management prefers that all events take place on Thursdays, when the museum is closed, although smaller events, like breakfasts, can be held daily between 8 and 10 A.M. It's also possible to schedule events daily after 8 P.M., when the museum closes. If you use all the spaces, 500 can be seated for a dinner dance, or 1,400 can have cocktails.

How about breakfast in the new Thannhauser Fourth Floor, or a corporate luncheon on Thannhauser Third? Cocktails for 50 on the outdoor sculpture terrace are nice. The circular rooftop can hold 85 for drinks. The Frank Lloyd Wright Rotunda holds 220 for dinner and dancing, or 600 for receptions. Extend this event to Rotunda Ramps One and Two and you can invite an extra 250 at dinner. The Rotunda High Gallery (an extension of the second ramp) holds 50 for dinner; it was designed to accommodate large works of art and has exceptionally high ceilings. The new Tower Fourth Floor Gallery holds

ELEGANT DINING AND DANCING
TUESDAY THRU SATURDAY
FEATURING
The Supper Club Big Band
Conducted by Barry Levitt
Dayton Selby Trio
Charles DeForest
in the Blue Room
Pre-theatre Prix Fixe Dinner
THE SUPPER CLUB
240 West 47th Street
New York, NY 10036
For Reservations
212·921·1940
PRIVATE PARTIES
For 25 to 1,000 People
Contact Raven
212·921·1940

Exquisite French cuisine to delight your palate . . . New York's dramatic skyline sparkling at your feet . . . one of the most extensive wine lists in the city . . . soft soothing harp music . . . fine china and crystal . . . fragrant roses and fresh flowers . . . .

A Feast For The Senses.

TERRACE

212-666-9490
400 W. 119th St. New York City

For more information, or to visit, please call David Friedman.
Indoor valet parking is available.

Send them a nice gift... maybe they'll get married.

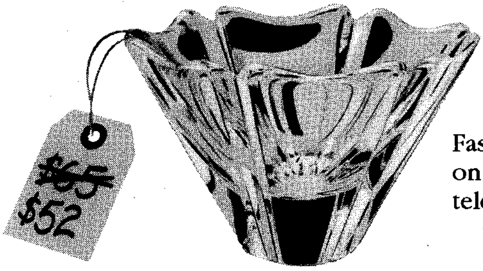
Fast shipment on gifts and telephone orders.

The Yellow Door

GIFTS • JEWELRY • TABLE • BED • BATH

Weekdays 10 am to 6 pm, Sundays 11 am to 5 pm, Closed Saturdays

1308 Avenue M, Brooklyn, New York, Telephone 718-998-7382
114 Norwood Avenue, Deal, New Jersey, Telephone 908-531-1110



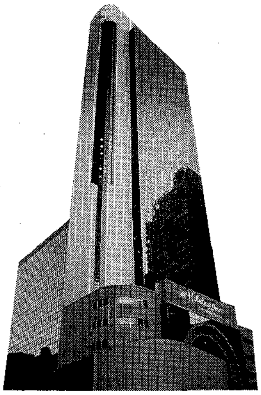
When Zagat* Called Us "New York's Best Buy," ...they were also talking about our food.

Great food. Great location. Flexible Space Plan. Comfortable prices. Available Kosher catering. It all adds up to a great affair. Whether your needs are business or social, large or small, the Crowne Plaza Manhattan is not only the smart choice, it's a great choice. Call our Director of Catering at 212-315-6125.

Holiday Inn
CROWNE PLAZA®
MANHATTAN

Stay With Someone You Know.
Broadway In The Heart Of The Theatre District
1605 Broadway at 49th St. NY 212-977-4000
1-800-HOLIDAY

*New York's leading independent restaurant and travel rating service.



100 for dinner, 150 for receptions; Rotunda Ramps Six and Seven, together, hold 250 for dinner, 350 for receptions. The Dean & DeLuca space, available when the restaurant is closed, can seat 75.

To rent any space, a corporate donation of $25,000 is required, with an additional charge of $1,000 per hour for security, plus $25 per person for use of the museum for dinner or $15 per person for cocktails. (A $25,000 donation also entitles a corporate client to have a party in the Guggenheim in SoHo, 575 Broadway, at Prince Street). Dean & DeLuca is the in-house caterer, but party givers are not required to use them; the Special Events Department has a list of other recommended caterers.

The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, can be rented for corporate events. Call Linda Gering, 423-3527.

THE CONFIGURATION OF ONE of Manhattan's most handsome buildings, the **Americas Society**, designed in 1910 by McKim, Mead, and White, allows for easy socializing. Its two large reception rooms, the Simón Bolívar Room and its connecting dining room, together hold 110 for a seated dinner, and the hallway perpendicular to these rooms is wide enough to allow your guests to wander about. Next to the Bolívar is the oak-paneled Mexican Room, in which artifacts from a museum in Mexico City are displayed; it is usually used for cocktail parties. Together the three rooms will hold 250 for a cocktail reception.

The large marble foyer downstairs needs adorning with large floral displays or palm trees. From it a staircase sweeps up to the second floor. Both the Bolívar and its dining room have fifteen-foot ceilings, ivory silk-covered walls, oil paintings, gilded mirrors, crystal chandeliers and sconces, and luxurious rugs, not to mention a splendid polished floor. A baby-grand piano is provided without charge. The kitchen, next to the dining room, has a six-burner stove, a griddle and salamander, a double oven, and warming racks.

One event, a seated buffet catered by Eileen Weinberg of Good & Plenty, began with passed baby Maryland crab cakes, smoked salmon on dill bread, and fillet of beef on toast. The entrée was Weinberg's signature dish—a huge jambalaya with shrimp, lobster, tasso, tomatoes, and vegetables, with a side dish of okra. In addition, there was a salad of mixed greens and mesclun with a citrus vinaigrette. Dessert was a rich chocolate cake and assorted berries. The price was $60 per person; the fee did not include open bar, wine, tax, tip, or the charge for the staff. Weinberg's charge for a standing cocktail party for 250, including additional hors

GREAT PLACES TO HAVE A PARTY

d'oeuvre, would be $65 per person, plus $12 per hour per person for an open bar and wine, plus tax and tip. Hosts may use their own caterer.

The rental rates for the Americas Society are low, considering its location. Nonprofit groups pay $1,500 to use the space; corporations and private individuals pay $1,500 plus a $2,000 membership fee, which is tax-deductible.

The Americas Society, 680 Park Avenue, at 68th Street, is available for parties at night during the week, and all day on weekends (but is closed in August). Call Lewis Strassberg, 249-8950.

L'Orangerie at Le Cirque IS a busy private-party space. It holds 70 for a seated dinner, but it's also tremendously popular for cocktail parties. For working a room—or just enjoying being with friends—this space is ideal.

The cocktail-party plan at L'Orangerie involves lots of passed hors d'oeuvre and a station for sliced smoked salmon and chilled shrimp. Last spring, at the party to launch Judith Green's latest novel, *Unsuitable Company,* the room was full of people who wanted to talk to one another: Robin Leach, Adolfo, Cleveland Amory, Sarah Giles, Ann Slater, Glenn Bernbaum, Mort Zuckerman, Aileen Mehle, Jean Vanderbilt, C. Z. Guest, Ann Downey (who came with her dog, Al), the Countess of Romanones, and many more. Waiters passed hors d'oeuvre—toast with lobster, avocado, and basil; a crispy baguette with eggplant caviar; curried chicken salad on toast; beef roulade with herbs and capers; tomato, basil, and mozzarella; and copper pans filled with mini-crab cakes and shrimp sautéed in ginger.

At L'Orangerie, cocktail parties begin at $30 per person for hors d'oeuvre. Drinks are $6 apiece; wine is charged by the bottle. A seated dinner will begin at $65 per person, which includes passed hors d'oeuvre, appetizer, main course, and dessert; the price goes higher as courses are added. Figure on spending at least $100 per person for a four-course meal, not counting wine, liquor, tax, and tip.

L'Orangerie at Le Cirque, 58 East 65th Street, is open for luncheon and dinner parties Monday through Saturday. Call Benito Sevarin, 794-9292.

THE **Park Avenue Townhouse** is the private-party room of Park Bistro. It's a gracious space, a floor-through room of a turn-of-the-century townhouse. There are Oriental rugs on polished floors, ivory walls hung with gold-leaf mirrors and oil paintings, a wall of book-crammed wooden shelves.

The room holds up to 65 for a seated dinner with dancing or 150 for cocktails. The bay window facing the street has velvet draperies and a window seat. Guests can cluster nearby for cocktails before dinner. Next to the window, a narrow stairway leads to a roof garden where 60 may dine in hot weather or 150 may drink and dance while other members of the party talk at tables downstairs.

When you meet with the chef or manager to plan a party, remember that any menu with lobster as an appetizer, or lamb or beef for an entrée, will raise the price; a seated dinner party with passed hors d'oeuvre, appetizer, entrée, and dessert ranges from $45 to $80 per person. The food is so good here (the townhouse shares menus with Park Bistro) that it's hard to decide what course to take. By all means, begin with the famous petatou, a potato tart with baked goat cheese, and if you want to go sky-high in budget, the lobster salad with vegetables is superb. The dazzling dish of the evening happens to be the least costly of entrées—roast chicken served with a lemon-flavored couscous and vegetables. The most expensive dish is a seared loin of lamb, served rare with eggplant, zucchini, and flageolets.

A three-course dinner ($45 to $80) includes wine but does not include tax or tip, and drinks are charged by the glass, at Park Bistro prices. For a party of fewer than 25, there is a $250 charge for the room (but if the menu is $80 and above per person, that charge is waived).

The Park Avenue Townhouse, 47 East 29th Street, is available for breakfast, luncheon, and dinner parties seven days a week. Call Max Bernard, 447-1820.

IN A DARK, DIMLY LIT, SILENT street in the warehouse section of Long Island City stands the **Metropolitan Building** (c. 1909), a unique spot for a party. It will hold 250 for a seated dinner, 500 for cocktails.

The quirky beauty of this slightly mad warehouse (which, the owner acknowledges, won't appeal to "non-sophisticates") lies in its rough-hewn interior: the sandblasted brick walls, the original planks and boards of the ceiling, the original twelve-pane windows, and the steep, steel-edged stairs one must climb in order to get to this party space. (A cage-style lift will also get guests upstairs.) One caution: Metropolitan isn't air-conditioned, although the parties go on in summer. In winter, cold drafts seep through chinks in the old bricks, or a swift wind penetrates the windows in this 9,000-square-foot room. Despite the inconveniences, there is great dramatic—and very personal—appeal in the vastness of this eccentric, tasteful, and wittily furnished space. *And* renting it is a bargain—$3,000 for an

THE JOCKEY CLUB
RESTAURANT AND BAR

• Breakfast • Lunch • Dinner
• Sunday Brunch
• Private Parties

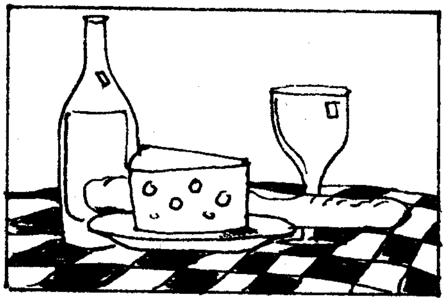
A Revival of Traditional
American Cuisine
with an All-New Menu...

Grilled Prime Meats
Fresh Seafood
Daily Specials

A Warm and Relaxed
Atmosphere
Featuring "Norman"
Manhattan's Most Popular Host

THE RITZ-CARLTON
NEW YORK
For Reservations: (212) 757-1900
112 Central Park South, New York, NY 10019

LOOK.



Parties are truly special when the view is part of your decor. The views from our glass-lined Sky Suites come with their own outdoor landscaped terraces high above the city and refreshments of your choice — from rooftop picnics to down-home barbecues to corporate luncheons and gourmet feasts.

For memorable functions for 50 to 250, with panoramas of the heart of the city, call our Catering Director at (212) 752-7000 for a personal viewing.

LNY
LOEWS NEW YORK
HOTEL
American Food. New York Style.
569 Lexington Avenue at East 51st Street • New York, NY

A little
behind the ears,
along the neck,
and through
the heart.

SWEET REVENGE
SUGAR RAUTBORD
Co-author of the Bestseller Girls in High Places

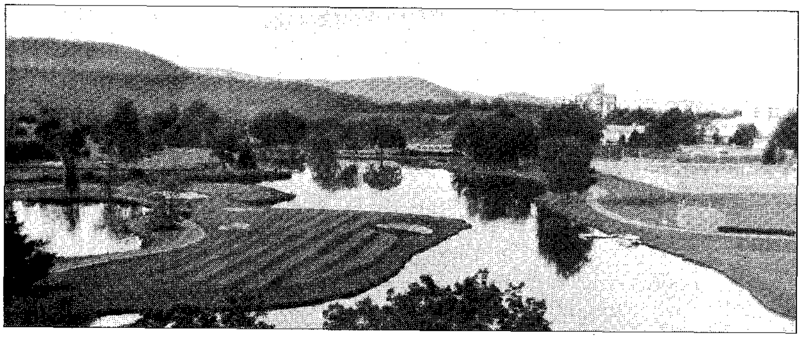
Author photo: Skrebneski

Acclaim for the new novel by Sugar Rautbord

"Sugar Rautbord has written a lush, satin-smooth tale of models, moguls, monsters, madness, and money in new New York." —Dominick Dunne

By the co-author of the bestseller *Girls in High Places*

At bookstores everywhere.
VILLARD BOOKS
A Division of Random House, Inc.


The NEVELE *has been called a* GEM AMONG RESORTS.
Naturally, we offer the PERFECT SETTING *as well.*

The beauty of the Nevele is that you're surrounded by more than just things to do.

Our rolling countryside surrounded by mountains and lakes is the perfect setting for a host of activities. Including one of the Northeast's top-rated golf courses. An outdoor, and indoor, tennis facility. Swimming, hiking and horseback riding. We offer sailplaning instruction and demonstration rides.

You'll be impressed with what's outside and inside. Namely our dining, live entertainment, and a host of programs that provide fun and excitement for the entire family.

So come find out how truly breathtaking the Nevele really is. For reservations or more information, just call us.

NEVELE

Nevele Hotel, Ellenville, NY 12428 • (914) 647-6000 • 1 800 568-4596
Call for reservations or see your travel agent

GREAT PLACES TO HAVE A PARTY

event. (This includes tables and chairs.)

This party space is dominated by a large white pavilion (rather like a giant gazebo) that functions as a four-sided bar: As many as 100 people might all be served at once. There is a canopied space (rather like a *chuppah*) under which a wedding party—or honored guests, or whoever gets there first—can dine.

And there's a six-foot-long brass basin encased in tile. This movable tub can be filled with ice, champagne, and wines, or—as American Express once did—with lobsters, shrimp, and oysters. It looks like Hollywood's concept of an object from ancient Rome, and this sybaritic Roman theme is carried out again by the life-size antique stone statue of a bare-breasted young woman holding her gracefully draped gown. She gazes out into eternity over the heads of the guests—as does a small bust of Mozart.

The floors are ideal for dancing. One event I attended was a seated buffet wedding dinner for 250, prepared by the Brooklyn-based caterer Movable Feast. Ellen Berson, the owner, worked behind a folded screen in the kitchen and set out a large buffet table under a bank of windows. There was a carving station for filet mignon and roulade of veal, several pasta dishes—a gnocchi with tomato mascarpone was wonderful—a spinach-and-mandarin-orange salad, a salad of field greens with nasturtium petals, and lots of cheeses and breads. With hors d'oeuvre, Berson's excellent pot stickers and sui mai dumplings were passed, along with other finger food. For dessert, Berson had made a three-tier wedding cake. The price per person for this seated dinner, which included seven kinds of passed hors d'oeuvre, a buffet, open bar, wine, champagne, tax, tip, and all rentals, was $80.

You may bring your own caterer to Metropolitan, but keep in mind the cake-decorating talents of the resident patissier, Thomas Ambrosina.

The Metropolitan Building, 44–01 11th Street, Long Island City, is available for private parties seven nights a week. Call Eleanor Ambos, (718) 784-3716.

HUNDREDS OF THEME PARties have taken place at the **Loeb Boathouse** in Central Park—everything from a seventeenth-century French garden party to a modern backyard barbecue. *The* ultra-ultra extravaganza happened last June, when the Colbert Foundation, a Paris-based group of wealthy financiers, honored I. M. Pei and seven students who were given internships at French companies; the event was also a fund-raiser. For that evening, the formal gardens of Louis XIV were the inspiration. This meant flying in roses from France, covering the Boathouse in yards of ivory silk tenting, placing gondolas in the pond, and hiring Le Cirque's Daniel Boulud to create a four-course dinner.

Quite different was the sixty-fifth-birthday party last year of the late Miles Davis. There were 700 well-wishers that night. The Boathouse's chef, Tim Mello, let Davis prepare his own secret barbecue sauce. That night, everybody ate grilled shrimp and oysters and then chose between the clambake and barbecue menus the host had selected. These range between $40 and $90 per person; all include a four-hour open bar but do not include a 20 percent service charge or the sales tax. Rentals of tables and chairs are included.

The Boathouse can stage a conventional buffet, with carving stations of beef, ham, and turkey; cheese platters; pasta dishes; hot casseroles and such. While the charge to close the Boathouse to the public is always $5,000, two different parties (each for as many as 250 for dinner or 500 for cocktails) can be given at the same time, and the hosts share the cost.

The Loeb Boathouse, about 72nd Street near Fifth Avenue, in Central Park, is available for indoor private parties year-round and for outdoor parties from now until Marathon Weekend, November 4. Call Special Events, 988-0576.

FOR ABOUT 30 YEARS NOW, **Sign of the Dove** has been a popular spot to have a party. The familiar upstairs rooms, the Salum Sanctorum, the Terrace, and the Champagne Room, together hold 200 for cocktails or 80 for a seated dinner and dancing.

Still, the Dove is best known for its weekend brunches in the street-level Conservatory, Greenhouse, and Espresso Rooms. Together these stone-floored, airy, courtyardlike rooms hold 150 for a weekend brunch or a luncheon any day of the week. When these three main dining rooms are reserved for private parties, the restaurant closes, so the host can use the soft-lit Music Room, which has a piano and seats 45, as well. Thus, the price of, say, a jazz brunch or lunch in the Conservatory, Greenhouse, and Espresso Rooms would be $100 to $125 per person for food, beverage, and musicians. An open bar is included but not tax or tip.

A buffet brunch designed by chef Andrew D'Amico allows the host several choices of dishes. The egg dish can be scrambled eggs with Beluga caviar, poached eggs with pork loin, or poached eggs with a spinach purée. Then comes one of three pastas, like fusilli with tomato cream sauce and seasonal vegetables; orecchiette with cauliflower, bacon,

Can you pass the Windows on the World Private Party Quiz?

1. How high in the sky is Windows on the World?
   a. ⅐ mile b. ⅙ mile c. ⅕ mile d. ¼ mile e. ⅓ mile
2. How many miles in the distance can you see at Windows on the World?
   a. 35 b. 45 c. 55 d. 65 e. 75
3. How many different private party rooms are there at Windows on the World?
   a. 1 b. 4 c. 12 d. 19 e. 22
4. What is the maximum number of cocktail guests at Windows on the World?
   a. 200 b. 500 c. 750 d. 1000 e. 1500
5. The Party Rooms at Windows on the World are also spectacular settings for:
   a. Press Conferences b. Board Meetings c. Seminars
   d. Lectures e. All of the above
6. What is the minimum number of wedding guests at Windows on the World?
   a. 10 b. 25 c. 50 d. 75 e. 100
7. How many bottles are stored in the wine cellar at Windows on the World?
   a. 10,000 b. 25,000 c. 40,000 d. 50,000 e. 60,000
8. One of the following has not attended a private party at Windows on the World:
   a. Michael Jackson b. Dolly Parton c. Lauren Bacall
   d. Julio Iglesias e. Bart Simpson
9. How much does a Windows on the World wedding reception cost per person for open-bar cocktail hour, four course dinner, wines, wedding cake, champagne toast and cordials?
   a. $100 b. $175 c. $225 d. $275 e. $325
10. How much does it cost per hour to park on evenings and weekends in the garage at Windows on the World?
    a. $10 b. $7 c. $5 d. $3 e. $0

Please turn this page upside down for the answers.

1.D 2.C 3.E 4.D 5.E 6.A 7.E 8.E 9.A 10.E

Now that you have all the answers, simply call (212) 938-0030 and ask Windows on the World Catering Director Cristina Gjomarkaj all the questions you like.

WINDOWS ON THE WORLD

106th and 107th Floors at One World Trade Center

EARLY SUMMER ENTERTAINMENT JUNE 15 TO JULY 10

FREE LUNCHTIME PERFORMANCES ON THE PLAZA

BIG BAND, DIXIELAND, JAZZ, LATIN, RHYTHM & BLUES, AND MORE.

SPECIAL GARY U.S. BONDS CONCERT ON JULY 4TH AT 1:00PM!
Presented by WCBS-FM WCBS FM101

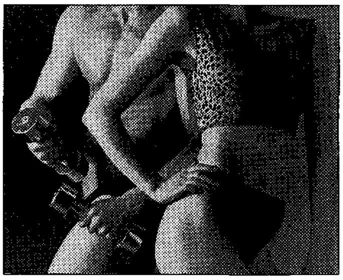
Lunchtime performances brought to you by the restaurants at The World Trade Center and the stores on The Mall at The World Trade Center. Co-sponsored by the Music Performance Trust Fund and the Lower Manhattan Cultural Council.

For more information about performances at The World Trade Center, call (212) 435-4170.

WORLD TRADE CENTER
MORE OF EVERYTHING THAT'S NEW YORK
THE PORT AUTHORITY OF NY & NJ

SUMMER FITNESS FOR PEANUTS

LIMITED OFFER 5 DAYS ONLY!



ONLY
$295
SUMMER FITNESS MEMBERSHIP
June thru Sept. 1991
NO INITIATION FEES
NO GIMMICKS

At Club La Raquette, New York's most Civilized Fitness Club,
a Summer Fitness membership won't cost you a Summer vacation.
Here, you will find an uncrowded atmosphere, with no lines to wait on.
So join now, stay fit, and enjoy the summer too!

CLUB LA RAQUETTE at LE PARKER MERIDIEN HOTEL
10th Anniversary Celebration
119 West 56th Street, NY, NY 10019
between 6th Avenue & Carnegie Hall
212-245-1144

Penthouse Atrium Pool & Sundecks • Racquetball • Squash • One on One Training • Fitness Classes • Nautilus

GREAT PLACES TO HAVE A PARTY

bread crumbs, and Parmesan; or a more complex Sardinian-style pasta with braised veal, lentils, chorizo, and Parmesan. (I'd choose one of the two latter dishes.) You might offer pan-seared tuna in a pepper crust, a Sicilian shellfish couscous with spicy fish broth, a grilled chile-rubbed beef with corn pudding and Mexican salsa, or rack of lamb served with Indian-style dhal of yellow split peas.

Sign of the Dove, 1110 Third Avenue, at 65th Street, is available for parties seven days a week. Call the banquet office, 879-9360.

GLENN BERNBAUM, OF **Mortimer's**, not only likes to organize parties, he likes to be part of them. So hosts benefit from his creative input, especially when it comes to theme parties. Take the wild-West party for 80 given in May by Paige Rense, editor-in-chief of *Architectural Digest*. Bernbaum commissioned a 32-foot mural of what a Western bar would have looked like back in 1885. It was a floor-to-ceiling piece, and it transformed the genteel restaurant into a saloon of sorts. Each table had a floor-length white cotton cloth and a centerpiece of red painted "kerosene" (battery-operated) lanterns rented from Frost Lighting. There were flowers on the lanterns and blue bandannas for napkins. The passed hors d'oeuvre were corn fritters with caviar and crème fraîche, cucumber-and-parsley rounds, and potato skins.

A large buffet was set out on a removable stage that fit over the bar top (it would later hold a female impersonator masquerading as a heroine of the old West). At each end of the bar, there was a station at which steamship roast and baked ham were sliced, while at the bar, people helped themselves to knackwurst and bratwurst, potato salad, and a seafood salad of shrimp, lobster, and crabmeat dressed with a lemon-chive mayonnaise. There was coleslaw, green salad, green beans vinaigrette, grilled chicken parts, tomato pies, and heated corn puddings, plus biscuits and strawberry shortcake. The music that night was provided by Vince Giordano and the Nighthawks, who played lots of country music and dressed Western style. The dinner tab was $47.50 per person; that fee did not include open bar, wine, tax, tip, musicians, or decorations. Bernbaum's dinners are always $47.50 per person, unless people want tons of caviar.

Mortimer's can do a cocktail party for much less. One 275-guest engagement party had passed corn fritters with crème fraîche and caviar, shrimp, crab claws, sliced ham on homemade biscuits, salmon on black bread, tiny hamburgers on tiny buns, tea sandwiches, tiny crème brûlées, and raspberry tartlets. The price per person: $20 for food. This figure does not include drinks ($4.50 apiece), wine, tax, tip, or decorations.

Mortimer's, 1057 Lexington Avenue, at 75th Street, is available for parties seven days a week. Call Glenn Bernbaum, 517-6400.

HOTEL ROOMS

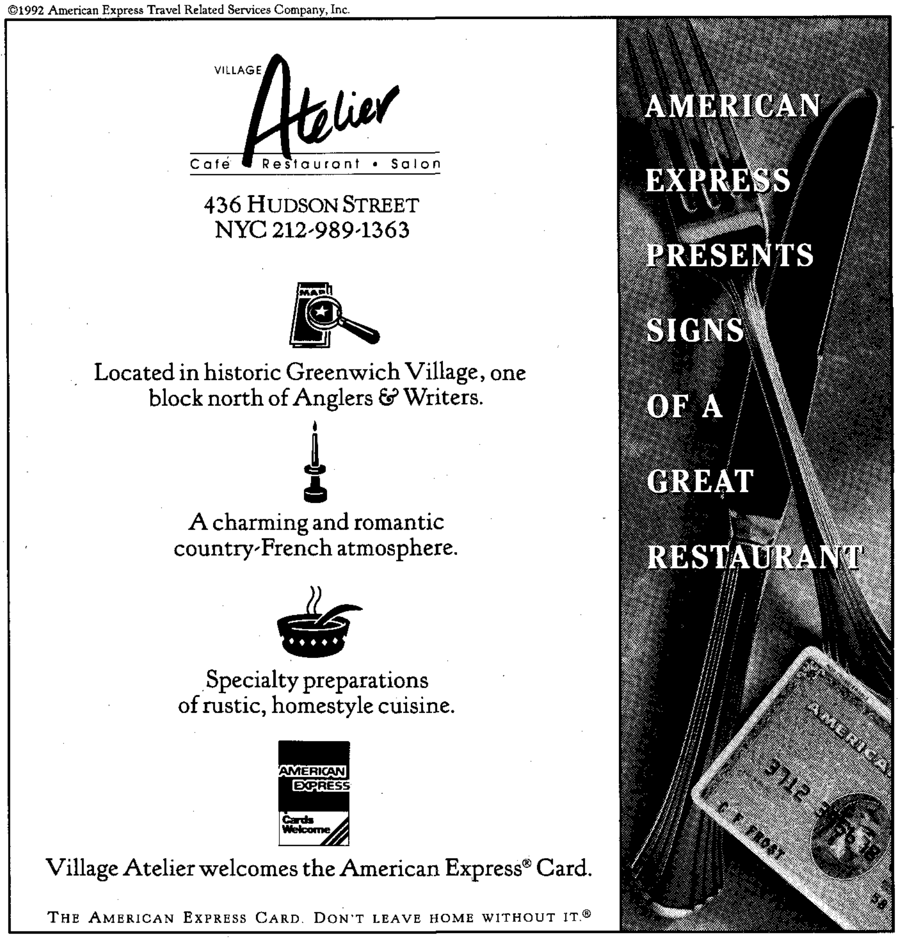
Now that the **St. Regis Roof** is once again a glory of crystal chandeliers and celadon-green walls with gold and white touches, it's again the favored space for society weddings and dinner dances. The room can accommodate 275 for dinner and dancing, or 340 for a seated dinner. (The party will be much more festive if you use the dance floor, which is crowned by a dome painted with trompe l'oeil clouds.) Cocktails—usually with eight passed hors d'oeuvre—are usually served in the adjoining Penthouse. A much-favored dinner menu begins with medallions of lobster on a bed of leeks, followed by a mesclun salad, then a roast baby rack of lamb in a garlic crust with potato dauphinoise, a seasonal vegetable, and a passion-fruit mousse with raspberry coulis for dessert. Of course, there are many other menus available. The price per person for such an event will be about $250, which includes a four-hour open bar, wine, and a four-course dinner, but not the tax or the 20 percent tip.

The St. Regis Hotel's roof, 2 East 55th Street, is available seven days a week. Call Arthur Backal, 339-6776.

When food writer James Villas celebrated the publication of his new book *The French Country Kitchen,* he did it in the Greenhouse and Drawing Room Suite at the **Mark** hotel. These two rooms, which together hold 130 people, are part of the hotel's Townhouse Floor (private-events spaces). The entire floor holds 300 for a cocktail reception, 190 for banquets, 160 for dinner dances.

The hotel describes the Townhouse Floor's décor as neoclassic—but in a crowd, who sees? Actually, the space seems more like a stylish Manhattan apartment, low-key and contemporary, than like a hotel suite. There are creamy walls hung with antique gold-leaf mirrors and Italian prints, pale-green carpeting, and light-colored up-

©1992 American Express Travel Related Services Company, Inc.


VILLAGE Atelier
Café • Restaurant • Salon

436 HUDSON STREET
NYC 212-989-1363

Located in historic Greenwich Village, one block north of Anglers & Writers.

A charming and romantic country-French atmosphere.

Specialty preparations of rustic, homestyle cuisine.

AMERICAN EXPRESS Cards Welcome

Village Atelier welcomes the American Express® Card.

THE AMERICAN EXPRESS CARD. DON'T LEAVE HOME WITHOUT IT.®

LOCATED IN HISTORIC LITTLE ITALY
S.P.Q.R.
SENATUS POPULUS QUE ROMANUS

IL RISTORANTE
Spacious and Elegant,
Yet with a Casual Atmosphere

Serving
Classical
Italian Cooking
Prepared in
the Classical Manner
Moderately Priced

Lunch • Dinner • Late Supper

THE BALLROOM
For That Special Party
Memories are Created
at Ristorante S.P.Q.R.
The Complete Dinner Party
consisting of
• Hot and Cold Hors D'Oeuvre
• Five Course Dinner
• Four Hour Open Bar
Starting at $39.95 per person
Private Rooms 25 - 300

133 Mulberry Street (Betw. Hester & Grand St.)
Parking Available • (212) 925-3120
Walking distance to Chinatown, SoHo, Tribeca and Greenwich Village

"There won't be a place like this again."
-A Farewell to Arms
Ernest Hemingway

Lunch · Dinner · Cocktails · Post & Pre-Theater

Inspired Themes · On or Off Premise · Private Room

Mariel Hemingway and Steve Crisman's

Sam's
RESTAURANT

152 W. 52 St. NY, NY 10019 (212) 582-8700

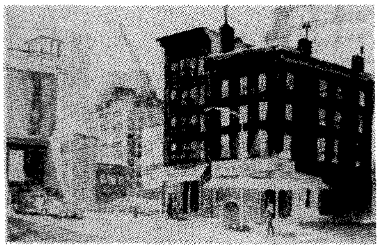
Events Are More Fun at

TATOU

151 East 50th Street
New York, NY 10022

GLORIOUS SETTING
★
CRITICALLY ACCLAIMED CUISINE
★
FLAWLESS SERVICE

Receptions from 30 to 600 persons
For information call
Simone Martel or Alexandra Studley at
212-753-1144



Palm
RESTAURANT
Since 1926

THE PALM GOES PRIVATE

Announcing......

THE PARTY ROOM AT PALM TOO

We are pleased to offer our customers private banquet facilities for 20-60 persons.

Enjoy our famous steaks, sketches and all the Palm favorites.

Luncheons, dinners, pre-theatre, receptions.

Contact our Banquet Manager at (212) 687-9285

GREAT PLACES TO HAVE A PARTY

holstered furniture—none of that silk-brocade formality of other hotels.

For the party, Philippe Boulot, the Mark chef, collaborated with Villas on the menu, selecting some recipes from the cookbook and some from the Mark kitchen, and it worked! From the cookbook came things like tapénade, a leek tart, crisp fried smelts, and some pastries. From the Mark, a roulade of smoked salmon, tiny grilled-Swiss-cheese sandwiches, a mousse of foie gras on crostini, and baby potatoes stuffed with snails. A reception similar to the two-hour event given by Villas would cost $75 per person—a nice package that includes four hot and four cold passed hors d'oeuvre, open bar, wine, tip, and the tax.

The Townhouse Floor at the Mark hotel, 25 East 77th Street, is open for parties seven days a week. Call Hugh Weir, 744-4300.

TAKE OVER THE FORTY-ninth floor of the **New York Marriott Marquis** hotel and throw a theme party called "Streets of New York." For $75 per person (not including tax or tip), you'll get food, wine, and a three-hour open bar. In this revolving banquet room, which holds 600, there will be four buffet stations, each one offering a different ethnic cuisine. The Italian buffet features calamari, toasted polenta, antipasto, Sicilian chicken (made with black olives and sun-dried tomatoes), several pastas, and lots of cheeses. Next stop could be a table decorated with paper umbrellas and lanterns; here a guest would be served egg rolls, hacked chicken, noodles, sushi, and a variety of stir-fried dishes. Since the Marriott Marquis employs an Indian chef, there's also an Indian buffet with a carved-ice sculpture of a peacock in full plumage. Among the Indian dishes: lamb samosas (pastry turnovers filled with spiced lamb), chicken tikke (chicken marinated in yogurt and spices), and aloo bonda (spiced potato balls). Folks who love seafood would, of course, gravitate to the Fulton Fish Market buffet, to enjoy bouillabaisse, Cajun-style swordfish, crab cakes, scallops, and salmon dishes. Desserts—berry tarts, chocolate-dipped strawberries—aren't especially ethnic, just self-indulgent.

The forty-ninth-floor banquet room of the New York Marriott Marquis, 1535 Broadway, at 45th Street, is available for parties seven days a week. Call Donald Cook, 704-8740.

Note: Next week's issue will suggest good spaces in which to hold parties for 6 to 50 guests.

THIS WOULD BE A GREAT YEAR ON BROADWAY EVEN IF THERE WERE ONLY ONE THEATRE.

This year the stars will be lighting up the stage at Roundabout – in some of the most illuminating roles ever written for the theatre.

What better way to return from our first Broadway season, which garnered Tony and Drama Desk nominations - as well as the Outer Critics Circle Award for "Best Revival" for "The Visit" starring Jane Alexander.

Treat yourself to a year of magnificent theatre with a single and inexpensive purchase. Your '92-'93 subscription to Roundabout Theatre.

THE REAL INSPECTOR HOUND
Jul. 29 - Sep. 13, 1992

From Tom Stoppard, Tony Award winning author of *Rosencrantz and Guildenstern are Dead* and *The Real Thing* comes this zany black comedy about a theatre critic with murder on his mind.

SIMON JONES
IN
TOM STOPPARD'S
THE REAL
INSPECTOR
HOUND

ANNA CHRISTIE
Oct. 14 - Dec. 6, 1992

Natasha Richardson (*The Handmaid's Tale, Patty Hearst*) makes her Broadway debut in this Pulitzer Prize winning drama about a woman who tries to break from her questionable past.

NATASHA RICHARDSON
IN
EUGENE O'NEILL'S
ANNA CHRISTIE

THE SHOW OFF
Dec. 23, 1992 - Feb. 14, 1993

From one of America's greatest comedy writers comes this side-splitting comedy about a good-for-nothing dandy who bamboozles and bluffs his way through life much to the dismay of his in-laws.

GEORGE KELLY'S
THE SHOW OFF

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
Mar. 3 - Apr. 25, 1993

A major star will headline the cast of this madcap musical that takes a hilarious look at the foibles of the "liars, lovers and clowns" of Ancient Rome – featuring the enormously popular tune, "Comedy Tonight".

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
BOOK BY BURT SHEVELOVE AND LARRY GELBART
MUSIC AND LYRICS BY STEPHEN SONDHEIM

BUTLEY
May 26 - Jul. 18, 1993

After soaring to extraordinary acclaim in *Guys and Dolls*, Nathan Lane will star in this comedy-drama about a college professor who finds himself trying to balance a sagging career, a failing marriage and an unfaithful lover.

NATHAN LANE
IN
SIMON GRAY'S
Butley

HEDDA GABLER
Aug. 4 - Sep. 26, 1993

Film star Kelly McGillis (*Top Gun, Witness, The Accused*) makes her Broadway debut as a woman who, bored by the restraints of her aristocratic upbringing, finds amusement in plotting the destruction of others.

KELLY McGILLIS
IN
HENRIK IBSEN'S
Hedda Gabler

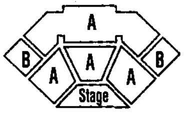
SUBSCRIBER BENEFITS • Savings of up to 40% off regular box-office prices • The best seats in the house • Free subscription to Roundabout Theatre Company's subscriber magazine • Liberal and easy ticket exchange • Additional tickets for $10 off box office price • Discounts at local parking garages and restaurants • Discounts for other Broadway and Off-Broadway shows.

Johnnie Walker® BLACK LABEL® SINGLES SERIES

After each play enjoy free-flowing conversation and cocktails at Roundabout's answer to singles bars and blind dates. Incredibly popular last year, *The New York Times* called our singles series "A great success, a perfect idea". For the Singles Series, choose TU07/TUB7 or TH08/THB8.

Roundabout Theatre Company

1530 Broadway at 45th Street
New York, NY 10036



NAME

ADDRESS

CITY STATE ZIP

PHONE (day) (evening)

SEATING PREFERENCE CHECK ONE
Section **A**____ Orchestra Section **B**____ Rear Side Orchestra

Special Seating Requests________

1st Choice 2nd Choice Quantity x Price = TOTAL

1st Choice	2nd Choice	Quantity x Price = TOTAL
		x $ = $

____ Enclosed is my check or money order payable to Roundabout Theatre Company.

Suggested Contribution $ 50.00

Handling Charge $ 5.00

TOTAL $____

Please charge to my Credit Card:
Visa____ Mastercard____

CARD NUMBER EXP. DATE

SIGNATURE

A Contribution of $50.00 or more will enroll you in the FRIENDS OF ROUNDABOUT with Special Membership Privileges not available to the general public. Contributions are TAX-DEDUCTIBLE as provided by law and will be gratefully acknowledged. Subscriptions are not refundable. Plays, Performers and Performance Dates subject to change without notice.

Subscribe Now! Call (212) 719-9393/869-8400

Series & Play No. Sec. A Price	Sec. B Price	Play 1	Play 2	Play 3	Play 4	Play 5	Play 6
$150	$102		TUESDAY EVENING 8PM				
TU01	TUB1	8/4	10/20	12/29	3/9	6/1	8/10
TU02	TUB2	8/11	10/27	1/5	3/16	6/8	8/17
*TU07	*TUB7	9/15	12/1	2/9	4/20	7/13	9/21
$126	$90		WEDNESDAY MATINEE 2PM				
WM01	WMB1	8/5	10/21	12/30	3/10	6/2	8/11
WM02	WMB2	8/12	10/28	1/6	3/17	6/9	8/18
WM03	WMB3	8/19	11/4	1/13	3/24	6/16	8/25
$150	$102		WEDNESDAY EVENING 8PM				
WE01	WEB1	7/29	10/14	12/23	3/3	5/26	8/4
WE03	WEB3	8/12	10/28	1/6	3/17	6/9	8/18
WE04	WEB4	8/19	11/4	1/13	3/24	6/16	8/25
$150	$102		THURSDAY EVENING 8PM				
TH01	THB1	7/30	10/15	12/24	3/4	5/27	8/5
TH02	THB2	8/6	10/22	12/31	3/11	6/3	8/12
*TH08	*THB8	9/17	12/3	2/11	4/22	7/15	9/23
$156	$108		FRIDAY EVENING 8 PM				
FR01	FRB1	7/31	10/16	12/25	3/5	5/28	8/6
FR02	FRB2	8/7	10/23	1/1	3/12	6/4	8/13
FR04	FRB4	8/21	11/6	1/15	3/26	6/18	8/27
$150	$102		SATURDAY MATINESS 2 PM				
SM02	SMB2	8/8	10/24	1/2	3/13	6/5	8/14
SM03	SMB3	8/15	10/31	1/9	3/20	6/12	8/21
SM08	SMB8	9/19	12/5	2/13	4/24	7/17	9/25
$174	$162		SATURDAY EVENING 8PM				
SE01	SEB1	8/1	10/17	12/26	3/6	5/29	8/7
SE02	SEB2	8/8	10/24	1/2	3/13	6/5	8/14
SE08	SEB8	9/19	12/5	2/13	4/24	7/17	9/25
$174	$162		SUNDAY MATINEE 2PM				
SU01	SUB1	8/2	10/18	12/27	3/7	5/30	8/8
SU03	SUB3	8/16	11/1	1/10	3/21	6/13	8/22
SU04	SUB4	8/23	11/8	1/17	3/28	6/20	8/29
$150	$102		SUNDAY EVENING 7:30PM				
SUE1	SUEB	8/2	10/18	12/27	3/7	5/30	8/8

*Johnnie Walker Black Label Singles Series

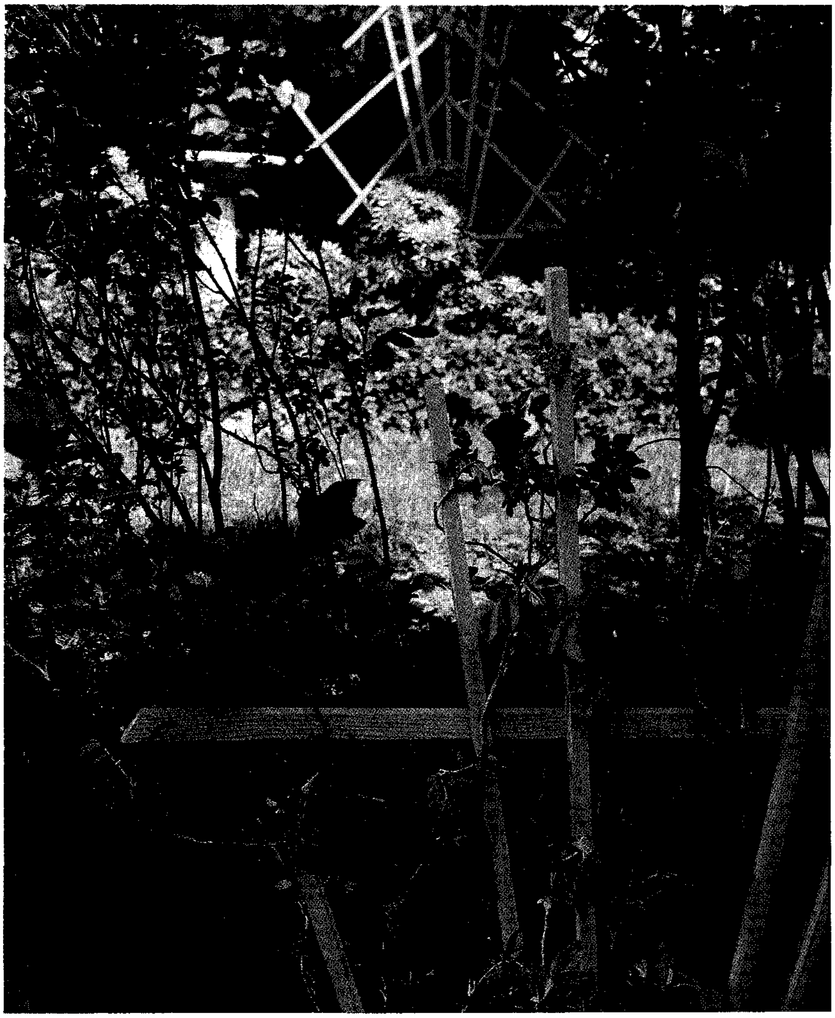
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

The Hat Pack

Now we can keep things *in* our hat, rather than under it! Les Créatrices Anonymes, a Belgian company, has come up with a straw hat that doubles as a backpack. It can hold towels, suntan lotion, a book; at the beach, unzip the nylon liner and—voilà!—it's a sun hat. Surely this must be the most elegant backpack around ($70).
BARNEYS NEW YORK/*Co-Op*

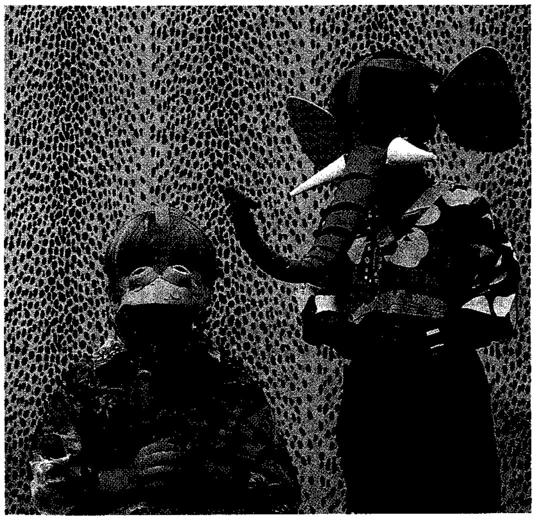


There's No Business Like Grow Business

How does your garden grow? Not at all contrary, now that we have Sherron Francis's wooden trellises. Francis, an artist known for her wood constructions, began making trellises after discovering a vintage one at a flea market. No two of her handmade creations are exactly alike, yet each makes a terrific addition to any backyard ($20 for a two-by-three trellis, $30 for a four-by-five).
WOLFMAN-GOLD & GOOD COMPANY/*116 Greene Street/431-1888*

String Fever

Just in time for the silly season come these wacky rubber children's masks. Pull a string and the elephant's trunk curls up, or the frog's mouth opens; inside is a "blowout" tongue. The bright idea of Eco Brazil, the masks are guaranteed to delight the bubble-gum bunch (about $26).
PENNY WHISTLE TOYS/*All locations*
EEYORE'S/*25 East 83rd Street, 988-3404; and 2212 Broadway, near 79th Street, 362-0634*

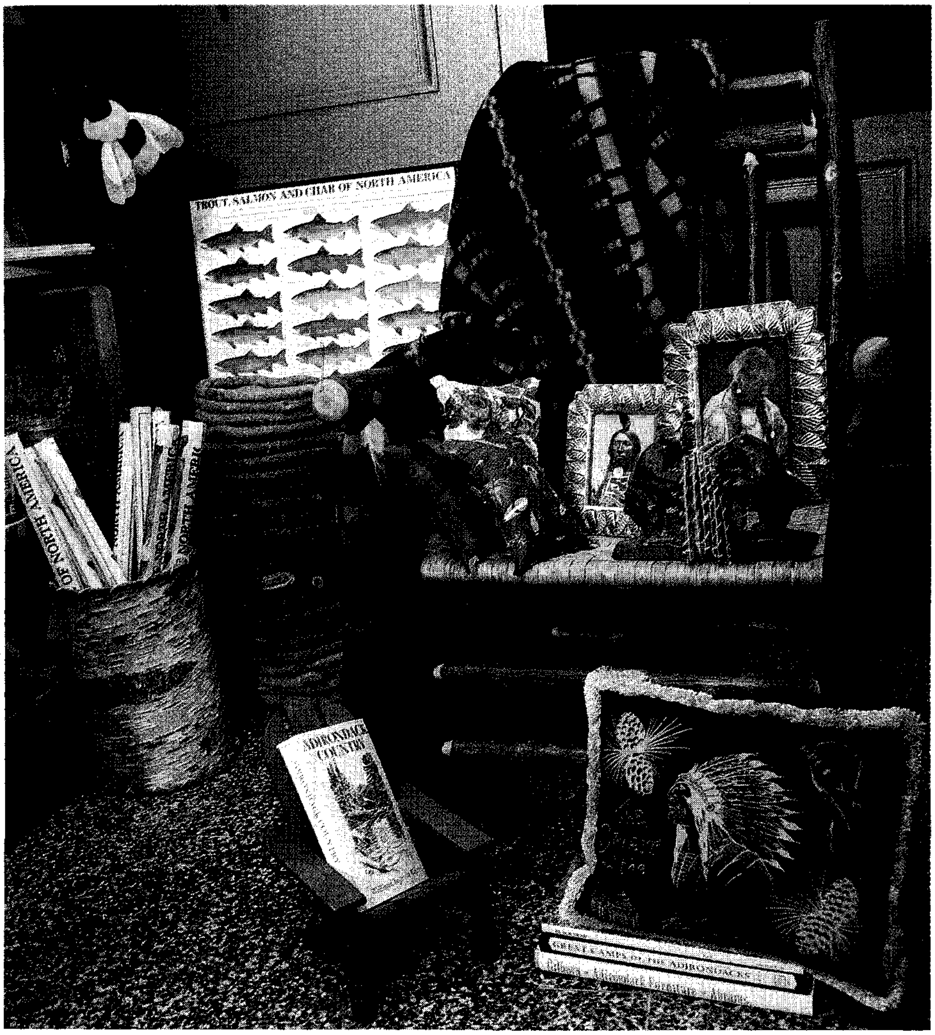


Photographs: left, Lauren Sorokin; top, Tom McWilliam; bottom, Kate Connell; kids' shirts courtesy of Kidding Around.

Park of Distinction

For summer residents of the Adirondacks in the late nineteenth century, roughing it was a far cry from what *we* might consider rustic living. Their "camps" were often enormous, manned by a full staff of servants. Yet these camps did reflect the owners' commitment to nature: Most were built of logs and filled with simple handcrafted furniture. The New-York Historical Society's exhibition "Forever Wild: The Adirondack Experience" celebrates this era and the centennial of the Adirondack State Park. The Adirondack Store—located just outside the exhibition hall—celebrates the material trappings of this time with a winning assortment of Adirondack-inspired treats. Reproduction Lake Placid Club pinecone china, cast-iron bear bookends, balsam pillows, antler fire tools, hickory furniture, and twig umbrella stands are just the beginning of what you'll find in this appealing, closet-size shop. (From $4.50 for a bug viewer to $26 for a paw-print doormat to $215 for an antler candelabra to $640 for a model of an Adirondack guide boat to $2,100 for a hand-painted birch shelf.)

THE NEW-YORK HISTORICAL SOCIETY/ *170 Central Park West, at 77th Street/873-3400/Through July 12*


TROUT, SALMON AND CHAR OF NORTH AMERICA
ADIRONDACK COUNTRY
GREAT CAMPS OF THE ADIRONDACKS

The Roast Of the Town

Once you've bought this summer casserole, you'll take it home, drizzle some olive oil on top, then serve it at room temperature. After a bite or two you will find, to your delight, some plump, nippy kalamata olives in this mélange of roasted eggplant; zucchini; red, yellow, and green peppers; fresh thyme; and at the bottom of it all, a layer of sliced potato. Add a wedge of cheese and some crusty bread, and you've got the perfect lunch. The casserole (serves twelve; $50) can also accompany a dinner of grilled fish. A credit-card deposit is required for the dish, which should be returned within ten days. **—Barbara Costikyan**

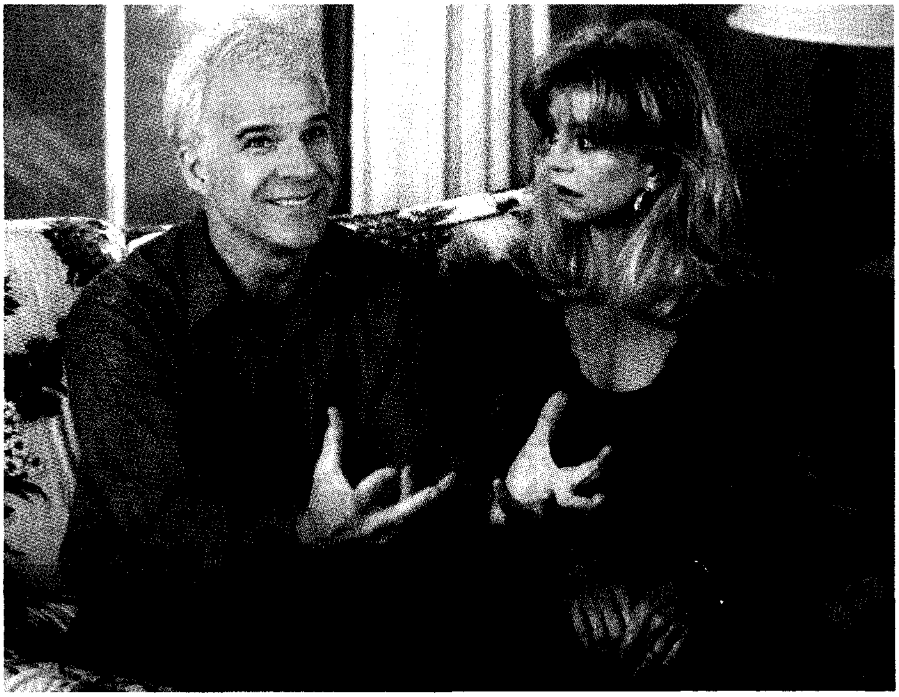
MACY'S/*The Marketplace/To place an order, call 24 hours in advance/695-4400, ext. 2492*

Photographs: top, Norman Saito; bottom, Ellen Silverman.

Movies/David Denby

LIAR'S POKER

"... *Housesitter* is excruciating. It's been made with no understanding that lies, to be charming, must be offered with style ..."



WASTED TALENT: *Steve Martin and Goldie Hawn can't rescue this senseless movie.*

DAVID HUME, PERHAPS THE GREATEST BRITish philosopher of the eighteenth century (and, of course, a notable movie critic), was fascinated by the way people responded to dramatic situations in the theater. What did it mean morally? Here were dozens of people in the audience weeping over the troubles of fictional characters. Wasn't their response proof that they had some goodness in them, somewhere deep down?

Most of us would take a more skeptical view: Empathy is a temporary condition produced by the spectacle's emotional manipulation of the viewer. Still, Hume may have had something of a point. The emotion must also have its source inside us. What, I wonder, would Hume have said about an audience's feeling embarrassed? Why do certain movies produce a theater full of stomachs tied in knots? Embarrassment is an emotion harder to trace than pity. If we are embarrassed during a play or movie, we may be responding empathically to characters making fools of themselves. Or we may be outraged by the failure of art—by inaccuracies and ineptitude. Both, I think, would account for my writhing around so hard I nearly tore a hole in my seat at **Housesitter,** the new Frank Oz comedy starring Steve Martin and Goldie Hawn.

Martin plays Newton Davis, a Boston architect whose life is going nowhere. Unknown at his large company, Davis is a mangy, self-defeating guy, a man so balled up he can't assert himself without turning into a boor. Steve Martin, sulking and dropping his shoulders, gives a very sympathetic portrayal of this infantile and depressed man. It's a comic's performance, with everything exaggerated, but Martin has developed a wider and wider range of emotion, and he isn't afraid to let himself look bad or silly. Davis's childishness comes out in an early scene with Becky (Dana Delany), a woman he grew up with and has always loved. In the beautiful small town outside Boston that Becky has never left, Davis has designed and built a spiffy new house for her. He proposes marriage, offering the house, which is wrapped with a huge red ribbon; she turns him down.

At a party in Boston, he meets a waitress, Gwen (Goldie Hawn), and they spend the night together. Gwen is a tough bird, a resourceful loner who instinctively and compulsively lies to people—she doesn't think she'll get anywhere with the truth. The mood of their first scene together is tentative and ambiguous, each person calculating whether he likes the other enough to shack up without feeling completely self-disgusted the next day. It's Oz's best moment as a director. When Gwen wakes up in the morning and Davis has vanished, she pulls herself together and without a moment's hesitation goes to the country and moves into the empty dream house. Walking around the small, virtuous town, this near floozy in tight jeans and leopard cape passes herself off as Davis's wife. She doesn't seem his type, but people politely go along.

Goldie Hawn has stopped simpering; her tinkling bells have taken on a darker tone. As Gwen, she isn't adorable; she's grasping and desperate, but she has a rough-and-ready adaptability that makes her almost likable. The performance is something new for Hawn: You can see the calculation, the drive that makes her a powerful figure in Hollywood. Her mouth has gone soft in a way that is alarming, but the signs of aging work for the role, too. Gwen—you should pardon the expression—is a survivor.

The movie originated as an idea of producer Brian Grazer's; the script was written by a beginner, Mark Stein. A more experienced writer might have helped, because Grazer's idea is confused and even crass. Gwen may be an interesting movie character, but the filmmakers have placed this hostile loser at the center of a giddy, forties-style screwball comedy, and she doesn't fit. She manipulates everybody, and this is presented as a charming eccentricity, rather like Carole Lombard's coltishness. We're supposed to be amused, for instance, when Gwen tells ludicrous and maudlin whoppers to Davis's honest, refined, and rather dim old parents (Julie Harris and Donald Moffat). Gwen plays on people's feelings—she not only wants to deceive, she wants to make people weep over the stories she tells.

When Davis shows up, he's enraged, but he agrees to go along with the fiction: He wants to win back Becky, his old girlfriend, by proving to her that he can be a husband. Then he will "divorce" Gwen and marry Becky. This doesn't make any

(Continued on page 93)

Photograph by Kerry Hayes/Universal.

SUMMER 1992 OFFICIAL PROGRAM

JVC jazz Festival

TWO ORIGINALS

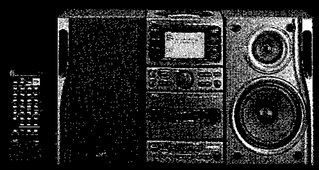
THE MX-77
THE LOOK: Cool titanium.
THE SOUND: Impressive... A four-amplifier power station for the bi-amplified labyrinth subwoofer speaker system... A seven-band SPI electronic equalizer... A PEM DD converter to achieve the highest level of digital purity.
THE SYSTEM: Versatile... A 6+1 CD auto changer... A full-logic dual-cassette deck with auto reverse and music scan... Forty random presets for the AM/FM digital tuner... A multi-program timer... And of course, a unified A/V remote control.

THE UX-A5 **THE LOOK:** Cool titanium.
THE SOUND: Surprising... Two-way speakers backed with our exclusive active hyper-bass circuitry... A five-band SPI electronic equalizer.
THE SYSTEM: A CD player... A full-logic auto-reverse cassette deck... A digital AM/FM tuner with thirty presets... A clock/timer... And a multi-function remote control... All of this in components no wider than a CD jewel case.

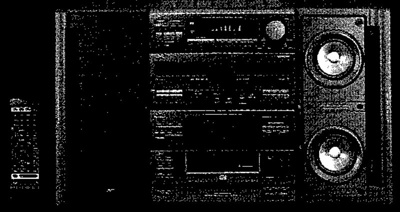
Simply stated: To create legendary music you need the standard of excellence in instruments... To play it back you should expect the same standard.

JVC mini compact component systems... Uniquely qualified to meet your standard of excellence.

To see and hear our complete line of component systems visit an authorized JVC dealer near you.



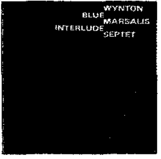
UX-A5



MX-77

JVC®
JVC COMPANY OF AMERICA
DIVISION OF US JVC CORP.
41 Slater Drive, Elmwood Park, N.J. 07407

Stunning... beautifully presented



6 DIZZY AT 75
10 LATIN JAZZ
14 SCHEDULE
17 STAN GETZ
20 JAZZ ON VIDEO
26 NEW RELEASES

Beverly Hood Allen
Marketing Director

Allan Horing
Managing Editor

Richard Mantel
Design Director

Matthew Glass
Program Coordinator

Scott Hunt/InkWell, Inc.
Design Production

Carrie Schneider
Research

Amy Asch
Assistant Editor

Illustration by
José Ortega

a close reading of the 1992 JVC Jazz Festival lineup yields a remarkable discovery: For nine days in June, the past, present, and future of this uniquely American art form will materialize simultaneously in New York City. The national tour that follows does essentially the same thing for the blues. (See pages 14 and 15 for the full schedule.) Select any tense of the idiom: Now a century old, jazz is brimming with pioneers and legends. Sadly, many are now passing from the scene. This year, heartfelt farewells are being directed to several members recently lost to the community. "There Was Only One Stan Getz" is the title of a program being produced by jazz historian Leonard Feather in New York on June 25 at Lincoln Center's Avery Fisher Hall. The evening will include appearances by Kenny Barron, Charlie Byrd, Astrud Gilberto, the Woody Herman Orchestra, and others. Steve Getz, the late alto saxophonist's eldest son, is a special guest. (See page 17 for Feather's written tribute to Stan Getz.) Miles Davis, who also died last year, was one of the JVC Jazz Festival's major stars; his final appearance was in the festival last summer. Bi-coastal tributes to the trumpet innovator are planned—at the Cathedral of St. John the Divine in New York on June 21, Newport on August 15, and the Hollywood Bowl in Los Angeles on August 23. The New York show includes Max Roach, the Alvin Ailey dance company, writers Maya Angelou and Amiri Baraka, the rapper Fab 5 Freddie, and others. The Newport and L.A. tributes feature Herbie Hancock, Wayne Shorter, Ron Carter, Wallace Roney, and Tony Williams. Thankfully for the jazz present, many of the music's elders are still actively on the scene, and this year's festival includes several programs designed to musically celebrate their achievements. Among these are the 75th birthday bash for Dizzy Gillespie, set for June 19 at Carnegie Hall, and "Trumpets for Dizzy," at Town Hall on June 21.

At Carnegie Hall, the trumpeter with the bullfrog cheeks will be honored by Wynton Marsalis, Jackie McLean, Paquito D'Rivera, Jon Faddis, and many others. (See page 6 for Faddis's appreciation of his colleague and mentor.) The producer of the Town Hall event, Faddis has massed an army of hornmen including Randy Brecker, Harry "Sweets" Edison, Roy Hargrove, and the young Ryan Kisor.

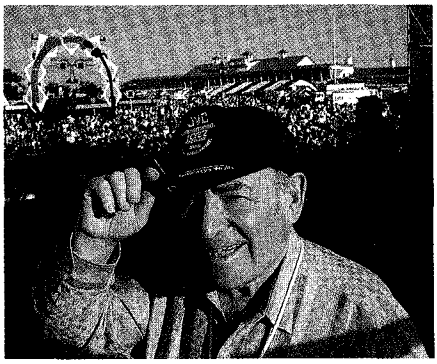
"Jammin' With Hamp," on June 23, is billed as a jazz party with the legendary Lionel Hampton on his 65th anniversary in show business. The vibrant vibist will be backed by his Golden Men of Jazz and the Lionel Hampton Orchestra. James Moody, Doc Cheatham, and other musical well-wishers are also on the program.

As these luminaries might be the first to note, no single personality could ever eclipse the music itself. Latin jazz is very much the star at Avery Fisher Hall June 20, when mambo king Tito Puente and special guests Arturo Sandoval, Oscar D'Leon, Mongo Santamaria, Paquito D'Rivera, and others join in for a hot, hot, hot Latin Jazz Jam.

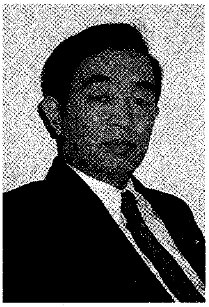
"A Glorious 40th for the Modern Jazz Quartet," "The Re-Birth of the Cool" with Gerry Mulligan, and the concert return of singer Nina Simone all promise excitement.

Other New York highlights include the festival debut of The Manhattan Transfer (June 26 at Avery Fisher Hall), a "Battle of the Saxes" night (June 24), a salute to Chesky Records (June 24), the "Hour of Solo Piano" series at the Equitable Auditorium, the annual free concert in Lincoln Center's Damrosch Park (June 21), and the jazz picnic and piano spectacular at Waterloo Village in Stanhope, N.J. (June 20,21).

And there are shows by festival favorites Ray Charles, B.B. King, Bobby McFerrin, and Mel Tormé. All in all, an embarrassment of riches—distributed generously throughout the city and extending to a JVC Jazz Film Festival at Film Forum June 19 through July 2. (See page 20 for a look at jazz films on home video and a film-festival schedule.)


MARC POKEMPNER

George Wein, founder of Festival Productions.


Hajime Hazama, president of the JVC Company of America.

For the national tour dates in Houston, Chicago, and Atlanta, JVC Jazz Presents the Blues, with B.B. King, Buddy Guy, Dr. John, and the Fabulous Thunderbirds (Robert Cray also appears at the Houston show). "Jazz comes out of the blues," explains John Phillips of Festival Productions. "Think about the titles of many great jazz standards, from Ellington's 'C Jam Blues' to Miles's 'All Blues' to 'Blue Monk.' " Says blues legend B.B. King: "Music is a tree. Blues is the trunk of the tree, out of which comes jazz, pop, R&B, and rock and roll."

The California shows feature jazz artists. Joe Sample, David Benoit, Dave Koz, Gerald Albright, Bela Fleck and the Flecktones, and the Rippingtons featuring Russ Freeman will appear at Concord August 22.

"Last year, the theme of the festival was youth," says George Wein, founder of Festival Productions, which mounts the JVC Jazz Festival. "This time, we're highlighting players who have been around for 20 years and may be 40 or 50 but are still considered young musicians on the contemporary scene. They're the most sought-after in the world."

The New York Jazz Giants, a supergroup assembled for the 1992 JVC Jazz Festival and tour, "represent the very best New York has to offer," notes Wein. The Giants—Jon Faddis, Lew Tabackin, Bobby Watson, Tom Harrell, Mulgrew Miller, Ray Drummond, and Carl Allen—will play Carnegie Hall June 25 and at Newport August 16.

"Jazz and JVC share an adventurous, innovative spirit," says Hajime Hazama, president of the JVC Company of America, which began its sponsorship of the festival a decade ago. "In 1927, when JVC was established in Japan, the jazz age was flourishing in the United States. We feel that jazz is one of America's cultural highlights, and we want to contribute to and share that culture.

"The electricity and spontaneity of the music is exciting," adds Hazama, "and watching the audiences respond to the artists makes me proud that we are able to provide a distinctive form of expression to such a large group of sophisticated listeners."

—Allan Horing

1992 JVC JAZZ FESTIVAL STAFF

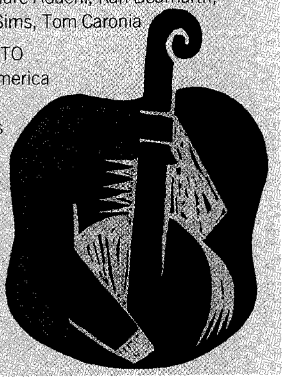
PRODUCER: George Wein
TALENT COORDINATOR: Marie St. Louis
PUBLIC RELATIONS DIRECTOR: Charles Bourgeois
ASSOCIATE PRODUCERS: Robert Jones (New York), John Phillips (New York, Atlanta, Chicago, Houston), John Schreiber (New York)
PROMOTIONS DIRECTOR: Anna Zimmerman
ASSISTANT PRODUCER: Art Edelstein
TICKET OPERATIONS STAFF:
Mori Mickelson, Manager; Radhika Jones, Jeffrey Weinrich, Doug Johnson, Travis Hudson
ASSISTANTS TO PRODUCER:
Deborah Ross, Gregory Townsend
ASSISTANT TO TALENT COORDINATOR:
Ruth Alexander
ASSISTANTS TO THE ASSOCIATE PRODUCERS:
Dan Melnick, Carol Young, Diana Victor
PUBLIC RELATIONS ASSISTANT: Louis Edwards
COMPTROLLER: Scott Foster
BOOKKEEPER: Petal Luton
PRODUCTION/NEW YORK: Leo Gambacorta, Terence Larsen, John McDonald, Tim Pritchard, Tim Wong
RECEPTIONIST: Freda Matthews
EUROPEAN TOUR: Lois Kuhlmann, Coordinator; Jim Rose, Production; Marguerite Jones, Travel
ACCOUNTANT: Lester Dembitzer, Berlin & Kolin
LEGAL: Beldock, Levine & Hoffman: Elliot L. Hoffman
ADVERTISING AGENCY: Serino Coyne

CO-PRODUCERS: Nederlander Concerts (Chicago), Pace Concerts (Houston), MCA/Lakewood (Atlanta)
ADVERTISING AND PROMOTION: Chuck Gesser (Chicago), Sheri Johnson (Houston), Sara Waters (Atlanta)
HOLLYWOOD BOWL and CONCORD PAVILION:
Darlene Chan, Associate Producer;
Ellen Shimomura, Production Coordinator
Hollywood Bowl: Co-sponsored by the Los Angeles Philharmonic Association, Ernest Fleischmann, General Director; Anne Parsons, Managing Director
Concord Pavilion: Doug Warrick, General Manager

Dentsu Inc., N.Y.: Jun Nakano, Matthew Glass and Jennifer Granozio
Matrix Advertising Associates, Inc.:
Shigemitsu Hayashi, Rie Aoki, Yukako Okada, David Katayama
Original art by José Ortega

EXECUTIVE PRODUCERS
Kevin Weinhoeft, Marc Adachi, Karl Bearnarth, Neil Kurihara, Bill Sims, Tom Caronia

SPECIAL THANKS TO
JVC Company of America
Victor Co. of Japan
Continental Airlines



VENDEMMIA
1990
Pinot Grigio
Alto Adige
Santa Margherita
PRODUCT OF ITALY

You prefer your coffee fresh ground and your orange juice fresh squeezed.

Nothing compares to the smell of real flowers.

Compromise never feels right.

The Wines From The House of Santa Margherita

Luna Dei Feldi — Pinot Grigio — Chardonnay — Cuvée Margherita — Cabernet Sauvignon — Merlot

ANTHONY TERLATO SELECTION

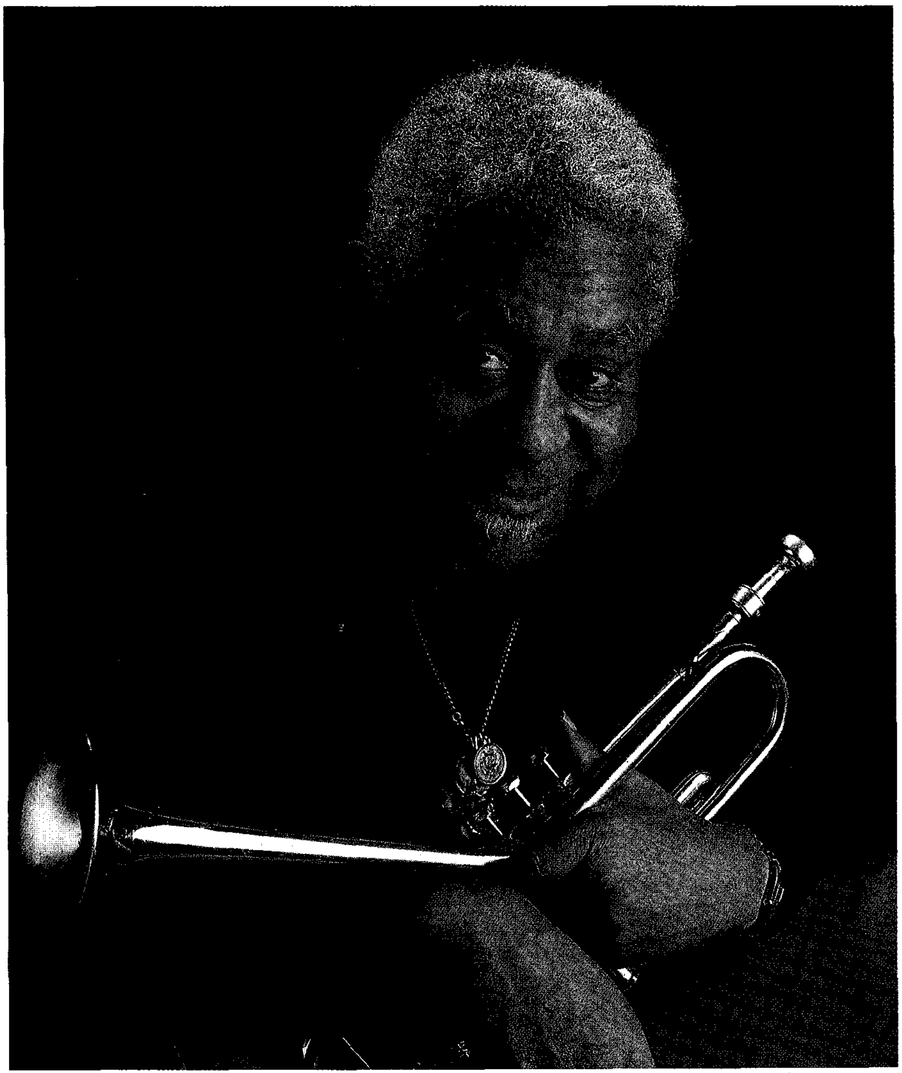
For your complimentary Guide to Fine Wines, call 1-800-395-5478.

PATERNO IMPORTS

© 1991 Paterno Imports

DIZZY AT 75

BY JON FADDIS



GENE MARTIN

At the age of 75, John Birks Gillespie is anything but dizzy, especially when it comes to his music.

Trumpeter Jon Faddis describes Dizzy Gillespie, whom he has known for more than two decades, as "a colleague, mentor, father—all that." Faddis is producing and playing in the "Trumpets for Dizzy" show at New York's Town Hall on June 21.

John Birks Gillespie. "Dizzy" to millions of fans around the world. A man who helped to revolutionize the American art form known as jazz. He, along with Charlie Parker, Thelonious Monk, Bud Powell, Fats Navarro, Tadd Dameron, Kenny Clarke, Max Roach, Oscar Pettiford, and others, helped to change the way jazz was played. They helped create modern jazz. That these changes took place almost 50 years ago makes their contribution even more significant, because musicians today are still trying to approach the level of technical mastery and creativity produced by these giants.

I would like to tell you about the other Dizzy Gillespie: the man behind the music, one of the warmest, most caring, sharing, delightful human beings it has been my pleasure to know. A true realist. A man who has always been willing to share his knowledge of music and of life with others.

"When Miles Davis first came to New York, he stayed at my house," Dizzy recalls. "I also told him to learn the piano, so that he could see the whole chords and find the pretty notes."

I once saw Diz ask a young Terence Blanchard, "How come I never see pictures of you smiling?" Terence replied that he was serious about the music. Dizzy just broke up laughing. So did Terence. Dizzy has that effect on people.

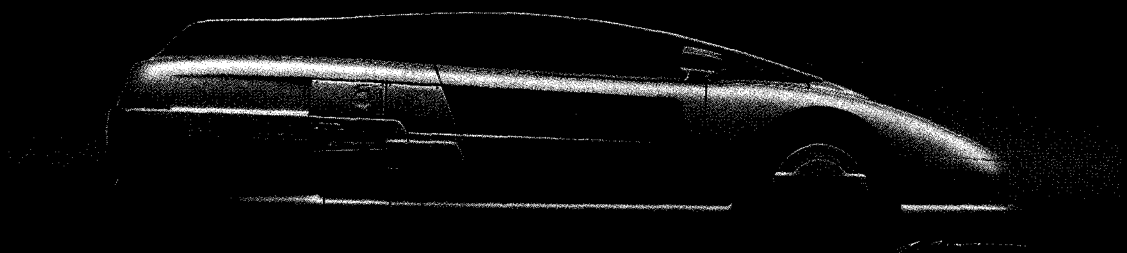
I also saw Wynton Marsalis get a lesson from Diz. Diz showed Wynton a melody that, when played, is in two keys at once. Wynton used the melody on his next record.

Once, I asked Dizzy who showed him things like that when he was young and coming up. Dizzy flatly stated: "Didn't nobody show me s---!"

Of course, Dizzy is anything but "dizzy," especially when it comes to music. As any trumpet player will tell you, "When you're on the bandstand, you don't mess with Dizzy!" Yet Dizzy has always been willing to share his bandstand with other trumpeters, secure in knowing exactly who he is.

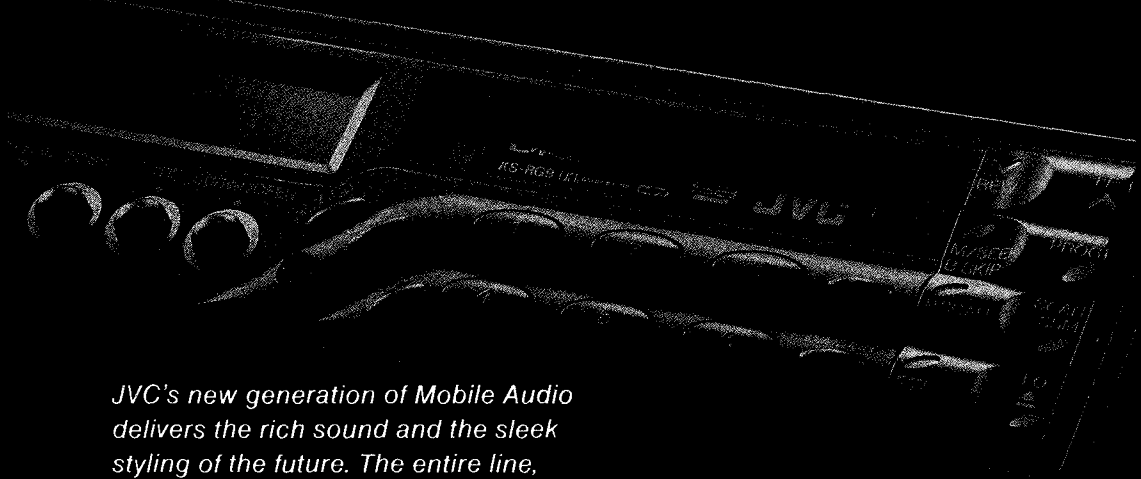
I believe that who you are as a person is not to be separated from your music; that music is a reflection of one's inner being. Dizzy personifies that belief. He is much deeper than most people realize; not because he is hiding behind being "Dizzy," but because most people are unwilling to take the time to find out who he truly is.

The Future Looks Like This



ASPID
Giorgetto Giugiaro
Ital Design

…And Sounds Like This.



JVC's new generation of Mobile Audio delivers the rich sound and the sleek styling of the future. The entire line, including the DIGIFINE series styled by Giorgetto Giugiaro who also designed the Aspid shown above, combines totally integrated engineering with sonic performance, incredible simplicity of operation and flexibility in system expansion. Why wait for tomorrow when you can step into the future today… only at your nearby JVC Mobile Audio dealer.

We Bring The Music To You

JVC®

MOBILE**AUDIO**

JVC COMPANY OF AMERICA
DIVISION OF US JVC CORP.
41 Slater Drive, Elmwood Park, N.J. 07407

In Japan, Dizzy would be an official 'living national treasure.'

In Japan, Dizzy would be *ningen kokuho*, an officially recognized living national treasure. But here in America, when Dizzy received the Medal of Arts from President Bush, his name was misspelled on the program. Maybe that's why Dizzy once declared, "Jazz is too good for Americans!"

Since Dizzy became a member of the Baha'i faith over 20 years ago, his self-knowledge has grown immensely. As Dizzy puts it, "We are all branches of one tree, leaves of one branch, and fruit thereof." He sees the oneness of mankind and its diversity. He conducts his life that way as well.

Dizzy also sees a musical continuum that started with his friendship with Mario Bauza; continued through collaborations with Chano Pozo, Charlie Parker, Lalo Schifrin, Machito, and others; and goes on today with the Dizzy Gillespie United Nation Orchestra. Dizzy sees the eventual development of one music—but again, with diversity. Not bad for a South Carolina high-school dropout.

It's very popular nowadays to "reclaim one's inner child." Let me assure you that Dizzy never lost claim to his. Dizzy has always had a certain joie de vivre combined with a childlike innocence and curiosity about life. Just watching Dizzy with children is a joy, especially after he appeared on *The Muppet Show* with Kermit the Frog. Dizzy would put his finger to his lips, puff his cheeks, and the kids would just start giggling—instant Dizzy Gillespie fans.

Dizzy also has a few pet peeves that I'd like to tell you about:

1. Don't be late. Dizzy hates it when you're late—because he's always on time.
2. Know what you're doing musically. Especially if you're in the rhythm section. Miss a downbeat or a chord change and you'll get one those famous "Gillespie" looks.
3. Don't bother Diz while he's eating.
4. Respect the music. "A lot of people have died for this music!"
5. Don't talk back to Dizzy from the audience when he's onstage. If you do, be ready for "the dirty dozens."
6. Not letting Dizzy drive. I know I shouldn't say this, but as much as I love Dizzy, his driving is a little bit, shall we say, inconsistent. Exclaims Dizzy, "I'm a good driver!" Right. Those who've ridden with Dizzy know what I'm talking about. Just ask Bill Cosby.

As I have been writing this, Dizzy has been recovering from an operation. And I think of how many of Dizzy's colleagues have passed on. Charlie Parker, Miles Davis, Fats Navarro, Sonny Stitt, Bud Powell, Kenny Clarke, Sarah Vaughan, Duke Ellington, Louis Armstrong, Count Basie, Roy Eldridge, Lester Young, and many others.

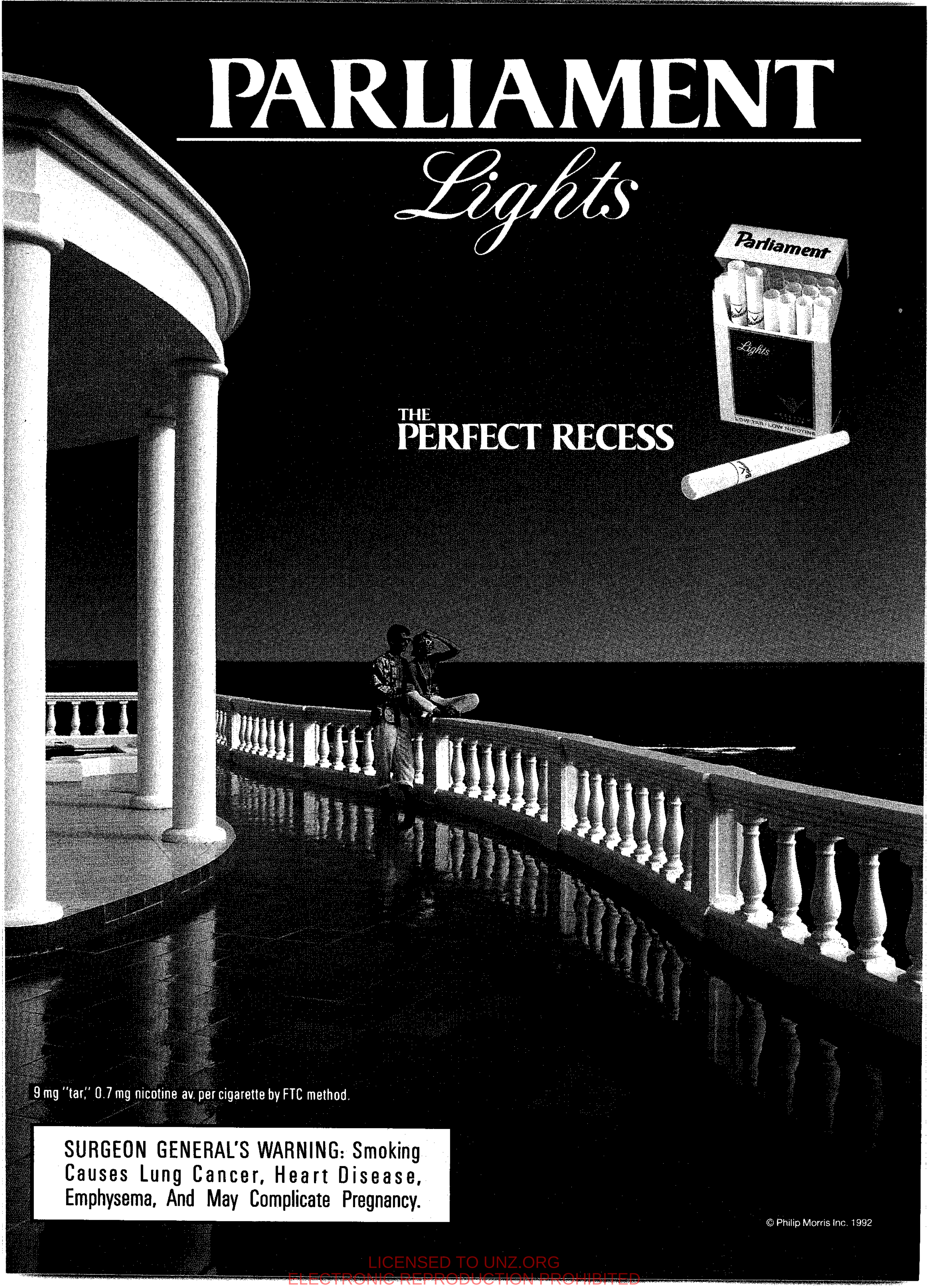
In the last paragraph of his autobiography, *To Be or Not to Bop*, Dizzy states: "I would like to be remembered as a humanitarian, because it must be something besides music that has kept me here when all of my colleagues are dead. My main influence on whatever we'll have as an historical account must be something else, because God has let me stay here this long and most of my contemporaries. . .are gone. Most of them are outta here. So, maybe my role is just a stepping-stone to a higher role. The highest role is the role in the service of humanity, and if I can make that, then I'll be happy. When I breathe the last time, it'll be a happy breath."

I would also be remiss if I didn't mention Dizzy's wife of 52 years, Lorraine. She deserves a great amount of credit. Dizzy says, "If it weren't for Lorraine, I'd have gone the way of Charlie Parker. I'd be dead." So thank you, Lorraine.

And thank you, Dizzy. Thank you for the joy that you've brought to millions of people. But most of all, thank you for being you. ●

ROBERT PARENT

Dizzy's musical influence began in the '40s and continues with his United Nation Orchestra.


PARLIAMENT
Lights
Parliament
Lights
LOW TAR · LOW NICOTINE
THE PERFECT RECESS

9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

© Philip Morris Inc. 1992

ALL THAT LATIN JAZZ

BY ED MORALES

The best scenes in *The Mambo Kings* are the dreamlike, intoxicating Palladium sequences, where Tito Puente's hands and face burst through the vertiginous rainbow of hot colors and dance-floor yearnings. The moist sensuality of Latinness is palpable, and the music sets off a spiritual fervor that is closer to lust than holiness. Puente, a New York–born Puerto Rican, is ostensibly acting as the purveyor of mambo in the film's mid-'50s time frame, but in doing so is actually bearing the pop fruits of a singularly avant-garde jazz movement of the 1940s.

A decade before the peak of the mambo boom in the '50s, a Cuban émigré named Mario Bauza began instructing Dizzy Gillespie in the then-peculiar Afro-Cuban cross-rhythms that would come to influence jazz, as well as its offspring: rhythm and blues and rock. When Gillespie formed his big band in '47, Bauza, who had worked with Gillespie in Cab Calloway's band, recommended the recently arrived Chano Pozo to play conga. Together Pozo and Gillespie composed the "Afro-Cuban Suite," and the unforgettable sound of Pozo's hard-driving performances would change American music forever.

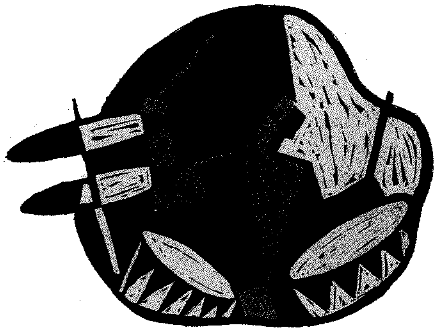
ROBERT PARENT

A dance contest, floor show, and two bands—for $1.75.

Another Cuban émigré, known as Machito, had retained Bauza as his musical director in the early '40s. Machito's orchestra began as an Afro-Cuban dance band that gradually, through Bauza's influence, integrated jazz stylings and harmonics into its music, helping to develop what became known as "cubop."

Although much of that sound was pioneered by Stan Kenton, cubop reached its creative height when Charlie Parker was invited to play with the Machito Orchestra. By 1950, the Machito Orchestra had recorded a 78 rpm called "Mambo," featuring a peppery dialogue between Parker and the rest of the horn section. The Latin-jazz hybrid had given birth to the popular music form that would hold sway on the dance floor across America until the advent of rock and roll.

The mambo decade belonged to Machito and Tito Puente, who ruled the mecca of mambo—the Palladium, then at Broadway and 53rd Street. In its heyday the dance palace offered mambo lessons, an amateur dance contest, a floor show, and dancing to two bands—for $1.75. It was the ultimate stage for hip urbanites and Latino partisans to indulge in mambo, cha-cha, rumba, guaguancó, and in the early '40s, the pachanga, all dances that were absorbed under the general rubric of mambo.



RICARDO BETTANCOURT

Mambo king: Tito Puente—who popularized salsa and Latin jazz—has just released his 101st LP.

Puente is one of the few artists who has kept a hand in both the popularized, danceable version of Afro-Cuban jazz, now known as salsa, and the improvisationally oriented, listener-directed "Latin jazz" genre. In February, Puente staged a one-week stand at the Blue Note club in New York with an all-star Latin-jazz orchestra, featuring the relentless high-register squeals of his horn section, and a marathon concert at Madison Square Garden that paid tribute to each of the leading salsa vocalists, or *soneros*, who appeared on *The Mambo King*, his 100th LP.

Since the complex instrumental techniques of Latin jazz are permanently imbedded in much of Latin popular music, it can be difficult to define exactly what Latin jazz is. It can be jazz driven by Latin 6/8 rhythms, or it can be Latin music played with jazz arrangements or instrumental technique.

Artists like trumpeter Arturo Sandoval, saxophonist Paquito D'Rivera, flutist Dave Valentin, and pianist Hilton Ruiz put a Latin spin on homages to jazz players. Ruiz grew up listening to a lot of rock and roll and blues as well as Latin music, and his playing reflects the boogie-woogie style of pianists like Jelly Roll Morton. Morton was said to have attributed elements of his "stride" piano playing to what he called the Spanish tinge, which was probably brought to New Orleans from Cuba at the turn of the century.

The role of the piano in Latin music is crucial, since it acts as a percussive instrument, using the hypnotically repetitive rhythmic figures called *montunos*. They are the basis of the dance hook—you can hear their modern echo today in club music called "house." But *montunos* can also be at the root of more-abstract musical experiments.

The mambo decade of the 1950s belonged to Machito and Tito Puente.

When a Latin-jazz pianist, in conjunction with the rhythm section, establishes the Latin structure of a song with one hand, the other hand is free to engage in jazz improvisation.

Sandoval and D'Rivera are both recent exiles from their native Cuba, where they starred in a state-supported band, Irakere, that had a couple of American releases in the late 1970s. Irakere was a frenetic, electrified synthesis of the modern Cuban dance-music *songo* with elements of North American fusion. Its music was as far-reaching and essential as the late-'60s Miles Davis band that inspired fusion to begin with. Irakere also influenced a seminal Puerto Rican group called Batacumbele, which featured the talented Giovanni Hidalgo on percussion.

These days Sandoval and D'Rivera are playing in a more traditional jazz vein, something they say the Cuban government did not allow them to do. D'Rivera, whose

RHAPSODY FILMS

Machito and his orchestra recorded "Mambo," a 78 rpm, with Charlie Parker around 1950.

THE TOURNEAU POLICY
BUY · SELL · TRADE

Shop at Home Service—BUY, SELL or TRADE.
If you have a fine watch (working or not) that you've been saving or not wearing...now you can recoup its hidden value!
Call **1-800-528-5871** *for free appraisal information.*

BAUME & MERCIER
Formula S

BAUME & MERCIER
TACHYMETER
FORMULA
BAUME & MERCIER
70
65
60
75
80
90
100
45
15
7

FORMULA S
From the Baume & Mercier Formula S
Quartz Chronogaph Collection.
Split function for calculating intermediate
times, 12-hour and 1/10th second registers.
Date calendar. Water-resistant to 99 feet.
Stainless steel case and bracelet, $1,495.
With strap, $1,195.

Watch enlarged to show detail.

TOURNEAU CORNER®
NEW YORK • PALM BEACH
BAL HARBOUR • GENEVA

NEW YORK ☐ **M**ADISON AVENUE & 52ND ST. ☐ **M**ADISON AVE. & 59TH ST. ☐ **S**EVENTH AVE & 34TH ST.
FLORIDA ☐ **P**ALM BEACH, WORTH AVE. ☐ **B**AL HARBOUR, BAL HARBOUR SHOPS
CORPORATE GIFT DIVISION 1-800-424-3113 **MAJOR CREDIT CARDS ACCEPTED (212)758-6234 / 1-800-348-3332**

david sanborn
upfront

WITH THE TIME-HONORED SOUND OF THE HAMMOND B-3 AS A CENTERPIECE AND A BAND OF THE FUNKIEST PLAYERS IMAGINABLE, **DAVID SANBORN** IS RIGHT WHERE HE SHOULD BE ON HIS NEW ALBUM **UPFRONT**.

PRODUCED BY MARCUS MILLER

AVAILABLE AT ALL N.B.T.W. LOCATIONS

Nobody beats the
WIZ®
Home Entertainment Centers

$7.98 CASSETTE
$11.98 COMPACT DISC

Elektra

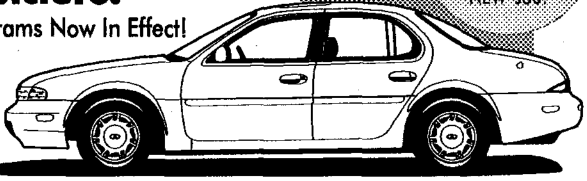
ON ELEKTRA COMPACT DISCS AND digalog™ CASSETTES

© 1992 ELEKTRA ENTERTAINMENT, A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPANY

In case you fall in love with our new J30, here's a nice, wallet size picture.

- Special Lease Programs Now In Effect!
- Free Loaner Car
- 7.9% A.P.R. Financing Up To 60 Months

FREE JAZZ CD For Just Coming In To See The NEW J30!



KINGS KING OF THE ROAD
INFINITI
20 NEPTUNE AVE, Bklyn NY
718-646-3331
Staten Island, Brooklyn & Manhattan's Only Authorized Infiniti Dealer
10 MINUTES FROM THE VARREZANO BRIDGE. CALL FOR DIRECTIONS

group once featured the Latin-jazz piano virtuoso Michel Camilo, plays with Sonny Rollins's clarity, John Coltrane's soul, and Charlie Parker's eagerness to break new ground. Sandoval, who arrived in the U.S. just two years ago, is one of the most intense performers in Latin jazz today. Whether the setting is a formal tribute at Carnegie Hall or a guest spot at the Village Gate's always-raucous Salsa Meets Jazz series, Sandoval manages to pour his soul through his trumpet every time.

For followers of Afro-Cuban music, the very idea of Poncho Sanchez, a big, bearded Chicano, playing cha-chas and rumbas was always a little strange. Having grown up in Texas, Sanchez listened to Afro-Cuban music on the radio, and since the lyrics were in Spanish, he adopted the music as his own. Emerging from his apprenticeship under the late Cal Tjader, he has recorded several albums with his own band and firmly established mambo mania on the West Coast.

Marked by an effortless swing and flawless delivery, Sanchez's band does sparkling retakes of Latin-jazz standards like Lester Young's "Jumpin' with Symphony Sid" and Dizzy's "A Night in Tunisia," as well as original compositions—Sanchez's conga pounding with the authority of a Ray Barretto.

Traditional Afro-Cuban pop like "Co Co May May" shifts gears very much in the style of Jerry Gonzalez's Fort Apache Band. But perhaps the most startling fixture of Sanchez's performances is his medley of "Cold Sweat/Funky Broadway." Although as a vocalist Sanchez is not quite James Brown or Wilson Pickett, he takes to fronting the band like a baby-boomer in a *karaoke* lounge.

The Fort Apache Band is at the forefront of the New York Latin jazz scene. Bandleader Jerry Gonzalez doubles on brass and conga drum, an unusual diversity of roles that

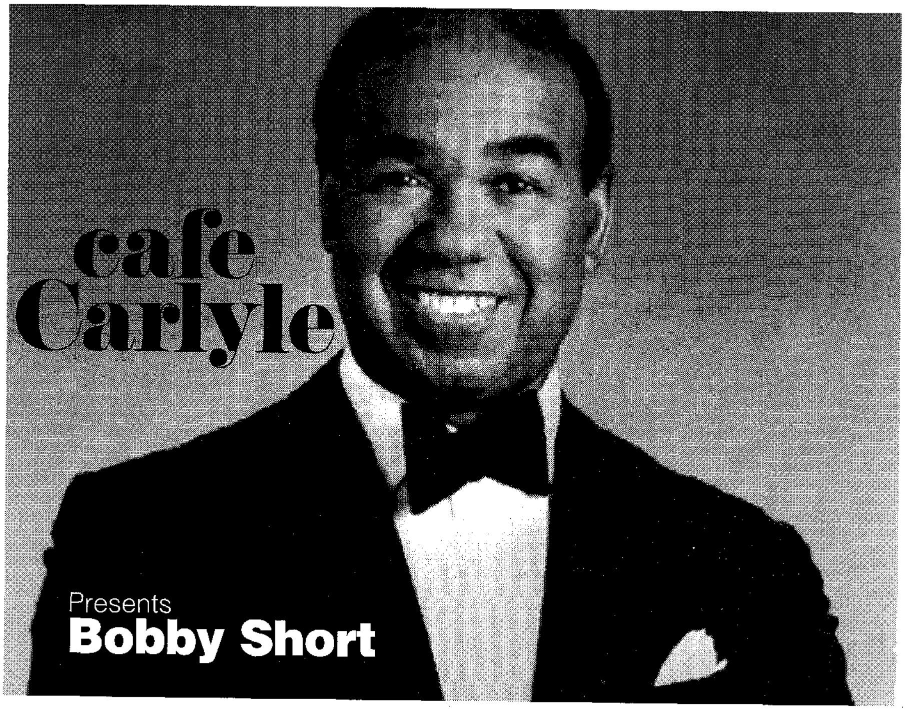
Babalú!: On *I Love Lucy* in the '50s, Desi Arnaz became Latin music's first prime-time player.

> **A** new generation of Latin jazz players is emerging.

grounds the band in a Latin-jazz foundation. On any given tune you can hear his muted trumpet—a subtle variant of Miles's characteristic sound—an unusually expressive flügelhorn, and some of the best conga playing in the Latin universe. Jerry's brother, Andy, is a bass virtuoso, anchoring the complex rhythm changes between five-beat clave patterns and conventional-jazz walking-bass figures that are the band's signatures. Fort Apache follows a simple formula: take a jazz tune you admire and see if you can develop it, or even strengthen it, by grafting on Latin rhythmic ideas. The result plays like the feverish dreams Miles and Monk might have had if shipwrecked in the Spanish-speaking Caribbean.

Perhaps the most exciting development in Latin jazz today is the emergence of a new generation of players. Trumpeter Charlie Sepulveda, whose mentor Eddie Palmieri has been one of the pivotal figures in the Latin jazz tradition over the last 30 years, leads a group of accomplished stylists called The Turnaround. The saxophonist for the group is the 23-year-old David Sanchez, who, with his incredible range and technique and his Malcolm X look-alike wardrobe, seems destined to be the most-watched talent in the genre. Pianist Danilo Perez, who has sat in with The Turnaround, is an affecting player out of the Berklee College of Music and is strong on composition and technique.

It remains to be seen what sort of lasting effect the mambo revival will have. Since the '80s, the mambo has evolved into contemporary tropical music like salsa and merengue, and its big-band manifestation has only recently come back into favor. Still, as the beret-wearing, goateed saxophonists mill around in jazz clubs trying to revive bebop, perhaps mambo—with its cornucopia of colors and excess—is bursting on the scene as an antidote to austere economic times. But as long as there are horns and drums in the hands of Latinos born with a five-beat clave, Latin jazz will endure. ●


cafe Carlyle

Presents
Bobby Short

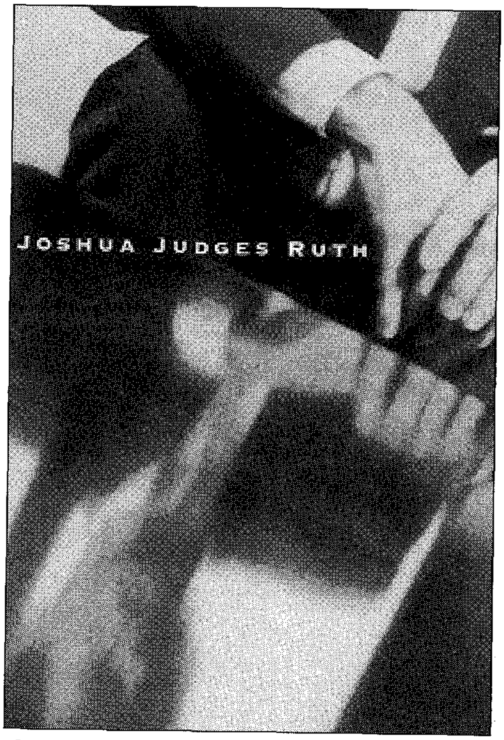
Thru June 27th

Celebrating his 25th year at the Cafe Carlyle

The Carlyle
212-744-1600
Madison Ave. at 76th Street

8:45 pm & 10:45 pm
Tuesday thru Saturday
Supper 6 pm to midnight
Ten dollar minimum
$40 cover per person

Returning this Fall:
Barbara Cook opens September 15th



A TOUCH OF JAZZ
A BIT OF THE BLUES
LYLE LOVETT
AND SONGS ABOUT
DEATH, WOMEN
AND FOOD

7.99 CASSETTE
12.99 CD

FEATURING
"SHE'S ALREADY
MADE UP HER MIND"
AND "CHURCH"

AVAILABLE ON CURB/MCA
COMPACT DISCS AND HIQ CASSETTES
© 1992 CURB MUSIC COMPANY/
MCA RECORDS, INC.

SALE ENDS JUNE 17.

VH-1 VIDEO ARTIST OF THE MONTH IN MAY

ON SALE AT ALL AREA LOCATIONS.

Sam Goody
GOODY GOT IT

musicland
WE GOT WHAT'S HOT.

39-0709-052

JVC jazz Festival

GERRY MULLIGAN, *6/26.*

NEW YORK

FRIDAY JUNE 19

Carnegie Hall, 8 P.M.
TO DIZ WITH LOVE, ON HIS DIAMOND JUBILEE: DIZZY GILLESPIE, BOB CRANSHAW, PAQUITO D'RIVERA, JON FADDIS, SLIDE HAMPTON, FREDDIE HUBBARD, MILT JACKSON, HANK JONES, MIKE LONGO, WYNTON MARSALIS, JACKIE McLEAN, JAMES MOODY, MARIO RIVERA, CLAUDIO RODITI, RED RODNEY, MARVIN "SMITTY" SMITH, and STEVE TURRE. PRODUCED BY CHARLES FISHMAN, CHARISMIC.

SATURDAY JUNE 20

WYNTON MARSALIS, *6/19.*

Waterloo Village, Stanhope, NJ, 1 P.M. to 6 P.M.
PIANO SPECTACULAR with pianists RAY BRYANT, NEVILLE DICKIE, DICK HYMAN, DAVE McKENNA, MARTY NAPOLEON, BOB SEELEY, and DEREK SMITH; THE JIM CULLUM JAZZ BAND; and THE FLIP PHILLIPS JAZZ BAND. With HOWARD ALDEN, JOE ASCIONE, JOHNNY FRIGO, KEN PEPLOWSKI, and FRANK TATE. PRODUCED BY THE NEW JERSEY JAZZ SOCIETY.

Equitable Auditorium, 5:30 P.M.
AN HOUR OF SOLO PIANO: SUMI TONOOKA.

Carnegie Hall, 8 P.M.
BILL COSBY HOSTS A TRIBUTE TO "TRANE" WITH McCOY AND ELVIN. McCOY TYNER TRIO, with AARON SCOTT and AVERY SHARPE; ELVIN JONES JAZZ MACHINE, with SONNY FORTUNE, RAVI COLTRANE, NICHOLAS PAYTON, WILLIE PICKENS, and CHIP JACKSON; and guest soloist CHARLES LLOYD.

Avery Fisher Hall, 8 P.M.
LATIN JAZZ JAM 1992: TITO PUENTE & HIS GOLDEN LATIN-JAZZ ALL STARS, with guest soloist ARTURO SANDOVAL plus special attraction OSCAR D'LEON. Featuring MONGO SANTAMARIA, PAQUITO D'RIVERA, DAVE VALENTIN, CLAUDIO RODITI, HILTON RUIZ, IGNACIO BERROA, GIOVANNI HIDALGO, and SAL CUEVAS. PRODUCED IN ASSOCIATION WITH RALPH MERCADO AND JACK HOOKE.

Equitable Auditorium, 8 P.M.
JAZZ FOR THE FUN OF IT: JAY LEONHART TRIO with BILL CHARLAP and TERRY CLARKE; MOSE ALLISON & RATZO HARRIS; DAVE FRISHBERG; plus THE NEW YORK SOCIETY FOR THE PRESERVATION OF ILLEGITIMATE MUSIC (formerly THE BEST OF SPIKE JONES).

SUNDAY JUNE 21

Waterloo Village, Stanhope, NJ, Noon to 6 P.M.
JAZZ PICNIC: PANAMA FRANCIS BAND with vocalist JULIA STEELE; BUCKY PIZZARELLI; THE FLIP PHILLIPS JAZZ BAND; WARREN VACHÉ JR.; JOHN COCUZZI QUARTET plus special guest HARRY ALLEN; NEVILLE DICKIE; DAVE McKENNA; THE JIM CULLUM JAZZ BAND; and KENNY DAVERN'S JAZZ BAND. With HOWARD ALDEN, JOE ASCIONE, CRAIG BAILEY, DAN BARRETT, VINNIE CARAO, JOEY CAVASENO, GREG COHEN, ALAN DALE, KENNY DAVERN, TONY DeNICOLLA, JANICE FRIEDMAN, JOHNNY FRIGO, LEONARD GASKIN, JOEL HELLENEY, KENNY HING, MILT HINTON, BILL HOLADAY, SONNY IGOE, JON KELLSO, EDDIE LOCKE, LAWRENCE LUCIE, GEORGE MASSO, DAVE McKENNA, KEN PEPLOWSKI, KENNETH RAMPTON, RANDY SANDKE, JOHN SIMON, BRIAN SLEDGE, DEREK SMITH, FRANK TATE, BROSS TOWNSEND, FRANK VIGNOLA, and MURRAY WALL. PRODUCED BY THE NEW JERSEY JAZZ SOCIETY.

Cathedral of St. John the Divine, 4:30 P.M.
TRIBUTE TO MILES DAVIS, featuring MAX ROACH, THE ALVIN AILEY REPERTORY ENSEMBLE, MAYA ANGELOU, AMIRI BARAKA, QUINCY TROUP, FAB 5 FREDDIE, and others. PRODUCED BY THE CATHEDRAL OF ST. JOHN THE DIVINE, MAX ROACH, Artistic Director.

Damrosch Park, Lincoln Center
2 P.M. to 7 P.M., Free
SUNDAY IN THE PARK: GEORGE COLEMAN QUARTET; BENNY GOLSON QUARTET; TRIO 3, featuring OLIVER LAKE, REGGIE WORKMAN, and ANDREW CYRILLE; STEVE TURRE SEXTET; and THE PHIL WOODS QUINTET.

MODERN JAZZ QUARTET, *6/24.*

Town Hall, 8 P.M.
TRUMPETS FOR DIZZY, featuring RANDY BRECKER, DOC CHEATHAM, HARRY "SWEETS" EDISON, JON FADDIS, ROY HARGROVE, RYAN KISOR, JIMMY OWENS, CLAUDIO RODITI, RED RODNEY, WALLACE RONEY, and LEW SOLOFF, with KENNY BARRON, RAY DRUMMOND, and VICTOR LEWIS. PRODUCED BY JON FADDIS.

MONDAY JUNE 22

Equitable Auditorium, 5:30 P.M.
AN HOUR OF SOLO PIANO: DAVE McKENNA

Town Hall, 8 P.M.
FAREWELL TO BUCK: ILLINOIS JACQUET & HIS BIG BAND, plus THE BUCK CLAYTON SWING BAND, with special guests HARRY "SWEETS" EDISON, URBIE GREEN, SCOTT HAMILTON, and BUDDY TATE.

Equitable Auditorium, 8 P.M.
DAVID MURRAY QUARTET: THE "HAVE YOU SEEN SIDEMEN" SUITE, featuring ED BLACKWELL, BOBBY BRADFORD, and FRED HOPKINS.

DIZZY GILLESPIE, *6/19.*

TUESDAY JUNE 23

Equitable Auditorium, 5:30 P.M.
AN HOUR OF SOLO PIANO: BARRY HARRIS.

Carnegie Hall, 8 P.M.
MEL TORMÉ & SHIRLEY HORN. With PETER APPLEYARD, PHIL BODNER, JOHN COLIANNI, and JOHN LEITHAM; and THE SHIRLEY HORN TRIO, with CHARLES ABLES and STEVE WILLIAMS.

Avery Fisher Hall, 8 P.M.
JAMMIN' WITH HAMP: A JAZZ PARTY WITH THE LEGENDARY LIONEL HAMPTON ON HIS 65th ANNIVERSARY IN SHOW BUSINESS, featuring LIONEL HAMPTON and his "GOLDEN MEN OF JAZZ": JAMES MOODY, HARRY "SWEETS" EDISON, AL GREY, DOC CHEATHAM, JUNIOR MANCE, ARVELL SHAW, GRADY TATE, JAY HOGGARD, THE LIONEL HAMPTON ORCHESTRA.

Equitable Auditorium, 8 P.M.
ARTURO SANDOVAL REMEMBERS CLIFFORD BROWN, plus THE T.S. MONK BAND: ARTURO SANDOVAL QUINTET, featuring CHARNETT MOFFETT, DAVID SANCHEZ, LENNY WHITE, and RACHEL Z; and introducing THE T.S. MONK BAND, with RON MATHEWS, BOBBY PORCELLI, DON SICKLER, WILLIE WILLIAMS, and others.

WEDNESDAY JUNE 24

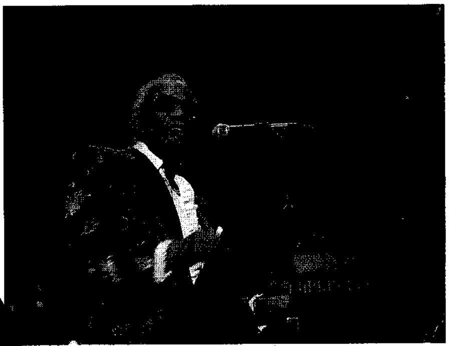
Equitable Auditorium, 5:30 P.M.
AN HOUR OF SOLO PIANO: HAROLD MABERN.

World Financial Center Plaza, 7:30 P.M., Free
SUNDOWN WITH RUTH BROWN
(Rain date: Thursday, June 25).

Carnegie Hall, 8 P.M.
A GLORIOUS 40th FOR THE MODERN JAZZ QUARTET, WITH SPECIAL GUESTS LAURINDO ALMEIDA AND THE MANHATTAN TRANSFER: Featuring JOHN LEWIS, MILT JACKSON, PERCY HEATH, and CONNIE KAY.

Town Hall, 8 P.M.
A NIGHT OF CHESKY RECORDS JAZZ: FRED HERSCH GROUP; TOM HARRELL, with special guest PHIL WOODS; ANA CARAM; and PAQUITO D'RIVERA & THE HAVANA/NEW YORK ENSEMBLE. PRODUCED BY DAVID AND NORMAN CHESKY.

Equitable Auditorium, 8 P.M.
SAXOPHONE ENCOUNTERS: ALTOS & TENORS. RICKY FORD, SCOTT HAMILTON, DONALD HARRISON, VINCENT HERRING, CHRISTIAN McBRIDE, "BIG NICK" NICHOLAS, DANILO PEREZ, JOSHUA REDMAN, TONY REEDUS, JUSTIN ROBINSON, LYNN SEATON, LEW TABACKIN, BOBBY WATSON, and JAMES WILLIAMS. PRODUCED BY IRA GITLER.



RAY CHARLES, *6/27.*

THURSDAY JUNE 25

Carnegie Hall, 8 P.M.
BOBBY McFERRIN & FRIENDS, with JACK DeJOHNETTE and LYLE MAYS; plus THE NEW YORK JAZZ GIANTS, featuring JON FADDIS, LEW TABACKIN, BOBBY WATSON, TOM HARRELL, MULGREW MILLER, RAY DRUMMOND, and CARL ALLEN.

Avery Fisher Hall, 8 P.M.
THERE WAS ONLY ONE STAN GETZ: KENNY BARRON, GARY BURTON, CHARLIE BYRD, TERRI LYNE CARRINGTON, ASTRUD GILBERTO,

NI
SI
6/2

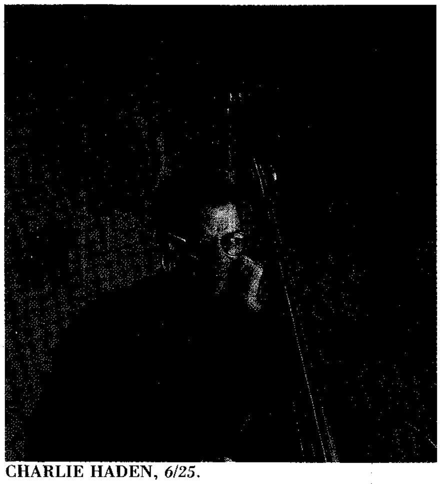
BOBBY WATSON, *6/24,25; 8/16.*

MEL TORMÉ, 6/23.

SCOTT HAMILTON, ABBEY LINCOLN, GEORGE MRAZ, LEW TABACKIN, NINO TEMPO; and THE WOODY HERMAN ORCHESTRA, directed by FRANK TIBERI. With special guest STEVE GETZ. PRODUCED BY LEONARD FEATHER.

Beacon Theatre, 8 P.M.
TOWER OF POWER & THE RETURN OF THE BRECKER BROTHERS. PRODUCED BY NEW AUDIENCES PRODUCTIONS.

Town Hall, 8 P.M.
CHARLIE HADEN & THE LIBERATION MUSIC ORCHESTRA, with RAY ANDERSON, JOE DALEY, SHARON FREEMAN, EARL GARDNER, MICK GOODRICK, TOM HARRELL, JAVON JACKSON, JOE LOVANO, MAKANDA KEN McINTYRE, PAUL MOTIAN, and AMINA CLAUDINE MYERS; plus "ROOTS," featuring ARTHUR BLYTHE, NATHAN DAVIS, CHICO FREEMAN, SAM RIVERS, DON PULLEN, SANTI DEBRIANO, and TOMMY CAMPBELL.



CHARLIE HADEN, *6/25.*

FRIDAY JUNE 26

Equitable Auditorium, 5:30 P.M.
AN HOUR OF SOLO PIANO: WALTER NORRIS.

Beacon Theatre, 7 P.M. & 11 P.M.
FRANKIE BEVERLY & MAZE, plus NAJEE.

Carnegie Hall, 8 P.M.
GERRY MULLIGAN TENTET: RE-BIRTH OF THE COOL. Featuring ART FARMER, LEE KONITZ, and ROB McCONNELL, with BILL BARBER, DEAN JOHNSON, MIKE MOSSMAN, KEN PEPLOWSKI, TED ROSENTHAL, BOBBY ROUTCH, and RON VINCENT.

Avery Fisher Hall, 8 P.M.
THE MANHATTAN TRANSFER, plus THE COUNT BASIE ORCHESTRA: THE MANHATTAN TRANSFER, featuring CHERYL BENTYNE, TIM HAUSER, ALAN PAUL, and JANIS SIEGEL; and THE COUNT BASIE ORCHESTRA, FRANK FOSTER, Musical Director.

Equitable Auditorium, 8 P.M.
THE GUITAR PERSONALITY: THE HOWARD ALDEN & BUCKY PIZZARELLI DUO; LAURINDO ALMEIDA; *BARNEY KESSEL TRIO, with TERRY* CLARKE and STEVE LA SPINA; and YOMO TORO.

SATURDAY JUNE 27

Avery Fisher Hall, 7 P.M. & 11 P.M.
RAY CHARLES SHOW '92 & B.B. KING.

Carnegie Hall, 8 P.M.
THE INCREDIBLE NINA SIMONE IN CONCERT, with LEOPOLDO FLEMMING, PAUL ROBINSON, ALVIN SCHACKMAN, and CHRIS WHITE; plus EDDIE DANIELS AND GARY BURTON, "BENNY RIDES AGAIN," with MARC JOHNSON, MAKOTO OZONE, and MARTIN RICHARDS.

Equitable Auditorium, 8 P.M.
THE DAVE HOLLAND GROUP, with ROBIN EUBANKS, JOE LOVANO, MARVIN "SMITTY" SMITH, and others.

LIONEL HAMPTON, *6/23.*

NATIONAL TOUR

FRIDAY AUGUST 14

NEWPORT, RI **JVC JAZZ AT NEWPORT**	Newport Casino, 8 P.M. **CLEO LAINE & JOHN DANKWORTH, with THE JOHN DANKWORTH QUARTET; plus TOOTS THIELEMANS, with FRED HERSCH, HARVIE SWARTZ, and ADAM NUSSBAUM.**

SATURDAY AUGUST 15

JVC JAZZ AT NEWPORT	Fort Adams State Park 11:30 A.M. to 6:30 P.M. **TRIBUTE TO MILES DAVIS, featuring HERBIE HANCOCK, WAYNE SHORTER, RON CARTER, WALLACE RONEY, and TONY WILLIAMS; plus THE SHIRLEY HORN TRIO, THE McCOY TYNER BIG BAND, TOWER OF POWER, and THELONIOUS MONK JR.**

SUNDAY AUGUST 16

JVC JAZZ AT NEWPORT	Fort Adams State Park 11:30 A.M. to 6:30 P.M. **ROBERTA FLACK; BOBBY McFERRIN; TITO PUENTE; MACEO PARKER, with FRED WESLEY and PEE WEE ELLIS; THE NEW YORK JAZZ GIANTS, featuring JON FADDIS, BOBBY WATSON, CARL ALLEN, MULGREW MILLER, TOM HARRELL, LEW TABACKIN, RAY DRUMMOND.**

SATURDAY AUGUST 22

CONCORD, CA	Concord Pavilion, 2 P.M. **JVC JAZZ AT CONCORD:** **JOE SAMPLE, DAVID BENOIT, THE RIPPINGTONS, RUSS FREEMAN, DAVE KOZ, GERALD ALBRIGHT, BELA FLECK AND THE FLECKTONES.**

For best seats,
call individual box offices.
For more information,
call 212-787-2020
weekdays 10 A.M. to 6 P.M.

B.B. KING, *6/27; 8/23,27; 9/12.*

SUNDAY AUGUST 23

LOS ANGELES	Hollywood Bowl, 6:30 P.M. **JVC JAZZ AT THE BOWL:** **TRIBUTE TO MILES DAVIS, featuring HERBIE HANCOCK, WAYNE SHORTER, RON CARTER, WALLACE RONEY, TONY WILLIAMS; CHICK COREA and FRIENDS; GERALD ALBRIGHT; BELA FLECK AND THE FLECKTONES.**

SUNDAY AUGUST 23

HOUSTON	Cynthia Woods Mitchell Pavilion, 8 P.M. **JVC JAZZ PRESENTS THE BLUES, with B.B. KING, BUDDY GUY, DR. JOHN, THE FABULOUS THUNDERBIRDS, ROBERT CRAY.**

THURSDAY AUGUST 27

CHICAGO	Poplar Creek Music Theater, 8 P.M. **JVC JAZZ PRESENTS THE BLUES, with B.B. KING, BUDDY GUY, DR. JOHN, and THE FABULOUS THUNDERBIRDS.**

SATURDAY SEPTEMBER 12

ATLANTA	Lakewood Amphitheatre, 8 P.M. **JVC JAZZ PRESENTS THE BLUES, with B.B. KING, BUDDY GUY, DR. JOHN, and THE FABULOUS THUNDERBIRDS.**

JOHN COLTRANE TRIBUTE,

BOBBY McFERRIN, *6/25; 8/16.*

PHOTO CREDITS: ROBERT PARENT (GERRY MULLIGAN, MODERN JAZZ QUARTET, JOHN COLTRANE); MITCHELL SEIDEL (WYNTON MARSALIS, RAY CHARLES); GENE MARTIN (DIZZY GILLESPIE, BOBBY WATSON, CHARLIE HADEN); STEPHANIE FOXX (B.B. KING); CAROL FRIEDMAN (BOBBY McFERRIN).

MILES DAVIS IS A REGISTERED TRADEMARK OWNED BY THE ESTATE OF MILES DAVIS.
NEW YORK JAZZ GIANTS AND JAZZ FUTURES ARE REGISTERED SERVICE MARKS OF FESTIVAL PRODUCTIONS, INC.

JVC
GRANDE PARADE DU JAZZ
JVC GRANDE PARADE DU JAZZ

WIN A TRIP TO THE JVC Jazz Festival in Nice on the fabulous French Riviera!

GRAND PRIZE

A trip for two to the 1993 JVC Jazz Festival in Nice. Round-trip airfare, 5 days/4 nights accommodations, rental car - even VIP seats and backstage passes! ($5,000 Value)

To enter the Grand Prize Sweepstakes and receive a Match & Win Game Number:

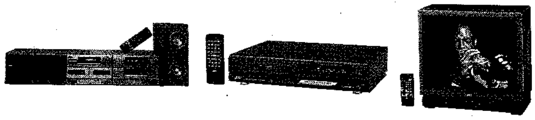
CALL 1-800-344-4JVC

(Only one call permitted per line telephone number. Use a touch-tone phone. You must be 18 or older.)

Then visit a participating JVC dealer and match your number with the winning numbers on the JVC Jazz Festival Match & Win Game display. You might win a 1st, 2nd, 3rd, 4th or 5th prize! Unclaimed Match & Win prizes will be awarded in the Second Chance Sweepstakes.

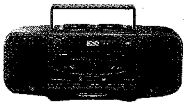
You can also win one of these exciting prizes.

5 1st PRIZES



JVC Home Entertainment System:
MX-77M/Compact Component Systems;
AV-2051/20" Color TV, HRD-910/HI-FI Stereo VCR
($2,028 Value)

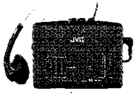
20 2nd PRIZES



JVC PCX-T3/Twin Portable
CD/Tape Component System
($379 Value)

50 3rd PRIZES

JVC CXF-100/
Personal Cassette
Players ($100 Value)



400 - 4th Prizes: Official JVC Jazz Festival T-Shirts ($20 Value)
800 - 5th Prizes: JVC Jazz Festival Compact Discs ($15 Value)

Watch for the Grand Prize winner announcement on October 6 at 9:00 pm EST on

A&E®

Home of the JVC Jazz Festival

Stereo Review® JazzTimes *America's Jazz Magazine*

ELIGIBILITY: NO PURCHASE NECESSARY TO ENTER OR CLAIM PRIZE.
Open to U.S. residents 18 years of age and older. Employees of JVC Company of America, its subsidiaries, agencies, affiliates, participating retailers, and members of their families living in the same household are not eligible. Void in PR and wherever else prohibited. To enter the Grand Prize Sweepstakes and receive a Match & Win game number, call 1-800-344-4JVC (1-800-344-4582) from a touch-tone phone by 9/30/92. After a brief message, you will be asked to enter your home telephone number and you'll be given a Match & Win Game number to write down. Then visit your nearest participating JVC dealer and compare the game number you were given over the phone to the winning numbers on the JVC Jazz Festival Match & Win Game display. This offer is subject to specific restrictions, qualifications and conditions as described in the official rules available at participating retail stores from 6/1/92 to 9/30/92.
OH, MI and CA residents only may receive complete official rules and a facsimile of the winning game numbers by sending a self-addressed, stamped envelope to be received by 9/25/92 to: JVC Jazz Festival Entry Information/Rules, PMI Station, P.O. Box 3571, Southbury, *CT 06488-3571. Odds of winning a Grand Prize or a Match & Win prize will depend on the* number of telephone entries received. Odds of winning in the Second Chance Sweepstakes will depend upon the number of unclaimed Match & Win prizes and the number of entries received. Prize winners may request a statement showing how the odds of winning were determined and how winners were selected. Sponsored by JVC Company of America, 41 Slater Drive, Elmwood Park, NJ 07407, manufacturers of Audio/Visual hardware and software.

TRIBUTE

STAN GETZ

1927–1991

By Leonard Feather

MICHAEL OCHS ARCHIVES

Some found Getz arrogant, difficult. Yet as he matured, the soulful side of his nature was reflected in his personality as it had been in his music.

He ranked as jazz royalty in his day; the pure, gossamer sound of his tenor sax dominated the scene during his years of triumph. But the career of Stan Getz, which began when he quit high school in 1943 at the age of 16 to join the band of trombonist Jack Teagarden, was a long roller-coaster ride that ended last June when, at 64, he died of cancer at his Malibu home.

Some found him arrogant, difficult. Yet more and more as he matured, the soulful side of his nature was reflected in his personality as it had been in his music.

His life was marked by long illnesses, expatriation, a fallow period around 1960 that temporarily brought an end to his string of *down beat* magazine poll victories; then, soon after, the bossa nova innovation that put him on the best-seller charts. Along the way there were two marriages that ended unhappily, two daughters, three sons, and the much-publicized battles with drugs and alcohol.

It will be the triumphs rather than the traumas of Getz's life that a gathering of his admirers will celebrate June 25 at Avery Fisher Hall. So much was accomplished during his glory years, so many gifted groups and sidemen came to prominence under his guidance, that it would take a week-long series to bring them all into focus.

Born in Philadelphia, he was raised in a poor neighborhood in the Bronx, where, he once recalled, "there was nothing to do but hang out at the candy store, or become a bum, or escape. So I got involved in music."

At school, a teacher showed him how to finger a Mozart minuet on the string bass. "We lived in a very small apartment. I went from school lugging this bass. My mother took one look at me and said, 'It's either you or the bass—there's no room for both.' "

He was not quite 13. Not long after that, Getz took up bassoon and saxophone. A quick study, he soon made the All-City High School Orchestra. One day a friend took him to a rehearsal of the Jack Teagarden band. They were looking for a tenor sax player; someone pointed at Getz.

"Okay, kid," said Teagarden. "It's $70 a week. Go home, get your tuxedo, dress shirt, and toothbrush; we're leaving for Boston this morning." Because $70 a week was big money, his father let him go. Nine months later, Teagarden disbanded and Getz found himself in Los Angeles. World War II was not the best time to find living space; the ads in the papers, he claimed later, stated: "No children, no dogs, no Jews." He found an apartment for $4 a month and lived on grapenuts and apples until the next job came along—with Stan Kenton's brassy big band.

It was during his Kenton stint that Getz became aware of Lester Young, the Basie alumnus known as Prez. "The saxophone to me is a translation of the human voice, and Prez was the first player I heard to achieve that human quality, that true spirit of melody and beauty," Getz once said.

One day Getz asked Kenton his opinion of the Prez sound. "Too simple," said Kenton. Horrified, Getz promptly handed in his notice.

Several jobs later came the Woody Herman band of 1947–49, a turning point for Getz musically—he became part of the Four Brothers saxophone team and recorded the starkly beautiful "Early Autumn"—but also personally: The Herman band at that time was a hotbed of heroin. Soon after leaving Herman, he found that the success of "Early Autumn" had vaulted him to the top of the tenor sax heap; he was among the highest-paid jazzmen of the day. But the need for drugs was urgent. His problems mounted when, soon after, his three children were injured in a car accident.

The turbulent times had begun. His first marriage, already shaky, collapsed. In Hollywood, where he was filming *The Benny Goodman Story,* he met Monica Silverskjold and later followed her to Stockholm, where he promptly fell ill with double pneumonia.

The rest of his life was marked by a seemingly endless round of fits and starts: withdrawal from addiction, recuperation in Kenya, marriage with Monica, a two-and-a-half-year expatriation in Denmark, where the Getzes lived outside Copenhagen.

"I loved living there," he told me one day soon after his return. "I was tired of tearing around making money in America. The people in Denmark loved music, and I could relax and live comfortably."

But a strangely different scene greeted him back home. Getz found an atmosphere of hostility, heard musicians playing a barrage of notes in which he found no beauty. Getz would play a club and bomb, while down the street the aggressive, newly fashionable John Coltrane would draw packed houses.

He was hurt by the racial overtones he found around him. "I know very well that most of the great musicians have been black and that jazz is a music of African-American origin," he said, "but I'm equally sure that there are a few white musicians who have the right qualifications, and I'm happy to be one of them."

The situation changed after a meeting with the guitarist Charlie Byrd, who had just

THESE JOINTS ARE JUMPIN'

GREENE STREET CAFE

"...The live jazz, stylish service, and ambitious kitchen could bring back the romance... or start one."

Gael Greene
New York Magazine
January 7, 1991

101 Greene Street in Soho • 212/925-2415
AVAILABLE FOR PRIVATE PARTIES

LOLA
OPEN FOR LUNCH, DINNER & PRIVATE EVENTS
GOSPEL BRUNCH SUNDAYS
LIVE MUSIC NIGHTLY
30 WEST 22ND STREET
NEW YORK 212 6756700

The COACH·HOUSE
"THE BEST OF THE BEST" 1992 Award
Only 41 Awarded in the U.S.A.
American & Continental Cuisine
Dinner Only • Res 777-0303 • Closed Mon.
110 Waverly Place (W. of Washington Sq.)

THESE JOINTS ARE JUMPIN'

DAVID SLAY'S
La Veranda
California Italian Cuisine
Open for Lunch and Dinner
225 S. Beverly Dr., Beverly Hills • (310) 274-7246

Epicentric
RESTAURANT
"10.0 on the Richter Scale"
California Cuisine
Breakfast • Lunch • Dinner
Free Valet Parking • Full Bar
200 S. Hill St.
(2 blocks from the Music Center)
(213) 625-0000

BUDDY GUY'S LEGENDS
Buddy Guy's Legends Chicago
Chicago's Premier Blues Club
For the best in live blues
7 nights a week.
754 South Wabash
Chicago, IL (212) 427-0333

returned from a Brazilian tour that introduced him to some captivating new music. Out of this came the Byrd-Getz album called *Jazz Samba,* the first record to bring the bossa nova fully into the American jazz milieu.

Suddenly Getz was a best-seller. Tunes like "Desafinado (Slightly Out of Tune)" and "Samba de Uma Nota So (One Note Samba)" became jazz standards; he found no more need for bitterness, as his playing reflected a new and ever more subtle character. Astrud Gilberto, who, with Byrd, will be part of the Avery Fisher Hall tribute concert, shared a hit record with him when they recorded the English lyrics to "The Girl From Ipanema."

Ironically, the endless requests for "Desafinado" (Getz referred to it sarcastically as "Dis Here Finado") became a bore; he spent the rest of the 1960s trying to divest himself of the Brazilian image. For three years he lived part-time in Spain and led a European quartet; then a meeting with the pianist Chick Corea led to a memorable collaboration on the album *Captain Marvel.* For the rest of his career, Getz headed a dazzling series of small groups.

Defying the winds of change that brought hard rock and heavy metal to the foreground, he led an acoustic quartet. Vibraphone virtuoso Gary Burton, percussionist Airto Moreira, pianists Lou Levy, JoAnne Brackeen, Jimmy Rowles, Albert Dailey, and Kenny Barron all owed some of their success to membership in his bands.

Critics who had scorned Getz as a mere Lester Young clone finally conceded that he had found a style and sound as uniquely his own as Young's had been decades before. His languorous manner at slow tempos, his ability to retain a cool and lyrical sound even at a fast clip, his ability to communicate with audiences for whom jazz was anathema, all played a part in reconfirming his supremacy.

Still, personally he was unpredictable, intense, given to sudden changes in attitude, fast-changing whims. Steve Getz, his eldest son, recalls seeing every side of him when he toured South America as his father's drummer in 1976.

"He was moody, no question about that; at the same time, he could be very giving. He never encouraged me to be a musician—it was when Roy Haynes joined his group on drums that I became interested. In fact, it was Roy who gave me a drum set. I remember that one time, around 1985, my father canceled a recording session midway, because he was unhappy with the way he was playing. Later on he apologized to the musicians and explained: This was the first time he had ever tried to record sober."

THESE JOINTS ARE JUMPIN'

SOHO KITCHEN AND BAR
"...The king of New York wine bars."
THE WINE SPECTATOR
103 Greene Street in Soho • 212/925-1866
AVAILABLE FOR PRIVATE PARTIES

Roettele A.G.
126 E 7th Street New York 212/674-4140
„Sommergarten"
European Restaurant
Featuring Speciality Food of
Germany, France, Switzerland & Italy

10 YEARS ON!
SOB's
BRINGING U A
OF THE
204 VARICK ST NEW YORK CITY 212 243-4940

The Best Acts Off Broadway
Breakfast • Lunch • Dinner
Pre-Theater Dinner
Sunday Brunch
Enjoy our entertainment during
Sunday Brunch
THE
CONSERVATORY
RESTAURANT & CAFE
61st St. & Central Park West
Two blocks from Lincoln Center
581-1293 or 581-0896

> **He** brought the bossa nova fully into the American jazz milieu.

Kenny Barron, the pianist on that date, says: "We were bewildered; Stan sounded great to us. But I could understand the pressure he felt about recording without any kind of chemical help. That he would admit this to us enabled me to see him as a real flesh-and-blood human being, and not just a great musician."

It was during a reunion tour with Barron that Getz's health problems became serious. He had a mild stroke, and not long after was stricken with cancer. Still, a summer tour in 1990 had to get under way. To add to the problems, Barron's wife lost her mother. "Stan called me and said it would be a shame for my wife to be alone after such a traumatic experience," said Barron. "He invited her to come to France with me at his expense. It was a kindness I will never forget."

During that tour, Getz conceived the idea of a duo album. The following spring, he and Barron played for four nights at the Montmartre club in Copenhagen. Getz was playing superbly, as if giving his all while he still had it to give. But Barron noted that after each tune he was literally out of breath.

The two men parted soon after. "I called him in May just to see how he was doing," Barron says. "He said he was feeling much better and looked forward to our next tour, starting on the Fourth of July. That was the last time we talked: He passed away on June 6, 1991. I feel the music he left behind was very real and very special, in spite of all the pain—or perhaps because of it." •

Leonard Feather is the author of twelve books on jazz, including (with Ira Gitler) 'An Encyclopedia of Jazz,' due in a new edition from Oxford University Press. He is also the producer of the Stan Getz tribute concert at Avery Fisher Hall on June 25.

GUYS AND DOLLS

"YOU MUST NOT MISS THIS GUYS AND DOLLS. HERE IS A DREAM COME TRUE— AS CLOSE TO PERFECTION AS YOU CAN WISH."
Frank Rich, The New York Times/WQXR

"IF YOU HAVE ONE MUSICAL TO SEE ON BROADWAY, MAKE IT THIS AND MAKE IT QUICK."
Clive Barnes, New York Post

TELE-CHARGE® (212) 239-6200
MARTIN BECK THEATRE, 302 W. 45TH STREET
The New Broadway Cast Recording Coming on RCA VICTOR

©1992 American Express Travel Related Services Company, Inc.

GOTHAM
Bar and Grill
12 EAST 12TH STREET
NYC 212-620-4020

Gotham wins *Restaurant and Hotel Design* 1984 "Best of Competition."

Chef Portale is inducted into *Cook's* magazine 1989 "Who's Who of Cooking in America."

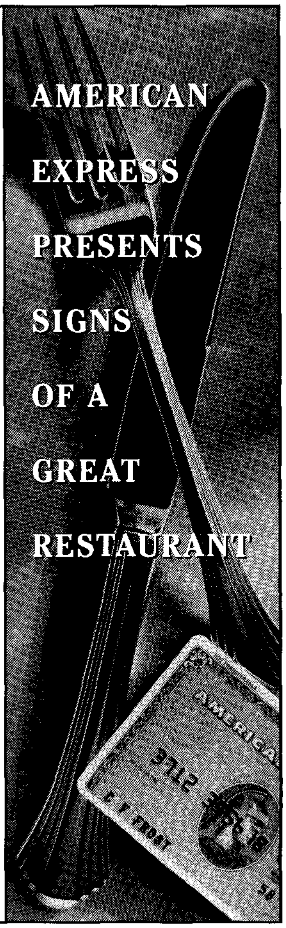
Gotham wins *The Wine Spectator* 1991 "Award of Excellence" for outstanding wine list.

Now we want to win your heart.

AMERICAN EXPRESS Cards Welcome

Gotham Bar & Grill welcomes the American Express® Card.

THE AMERICAN EXPRESS CARD. DON'T LEAVE HOME WITHOUT IT.®



JAZZ ON VIDEO

BY WILL FRIEDWALD

"Stunning... beautifully presented."
LEE JESKE, N.Y. POST
THE
STARRING
COUNT BASIE
BILLIE HOLIDAY
THELONIOUS MONK
LESTER YOUNG
COLEMAN HAWKINS
58 MINUTES—BLACK & WHITE
VINTAGE JAZZ CLASSICS
VIDEO

> **Video** presents jazz through facial as well as musical expressions.

"Jazz and television have one big thing in common: the quality known as immediacy." That's how John Crosby, host of *The Sound of Jazz*, the most celebrated meeting of the two idioms, introduced that classic program broadcast on CBS in 1957. "You've got to catch both of them at the moment they happen, or you very likely have lost them altogether."

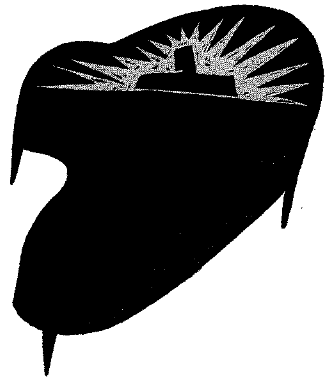
More than movies and sports, jazz is a real event, one that is rarely staged just for the benefit of the camera. The most useful function cameras and microphones can serve in the presence of improvising musicians is simply not to get in the way.

More than just a sound, jazz is an experience. Adding image to the soundtrack ensures a more captivating reproduction of that experience, guaranteeing it can be recaptured time and time again. Those fortunate enough to have seen Louis Armstrong, live or in *Satchmo* (available on home video from CBS Music Video), carry in their memory the indelible image of that "human lightbulb," beaming and mopping the sweat from his brow, putting his trumpet to lips that could French-kiss Newport, Rhode Island.

John Coltrane died young, but *John Coltrane: The Coltrane Legacy* (Video Artists International) preserves the essential image of the tenor titan, the veins on his neck about to burst as he hoists his horn like a sledgehammer—a picture that's as much a part of that music as anything on the audio track.

But if jazz and TV have always been technologically compatible, the flip side is that they've also been economically at odds. It's the very vitality of jazz on video that until recently has made it such an infrequent occurrence: Not only does jazz pull in too small a Nielsen rating, but McLuhan would argue that jazz is too hot an experience for the cool medium of television. Jazz wants to thrill and excite you, while commercial TV seeks to have you subconsciously consume its messages, commercial and otherwise. In the past decade, with the rise of alternatives to advertising-oriented broadcasting such as home video and cable, the marriage of the two mediums has been a happier one.

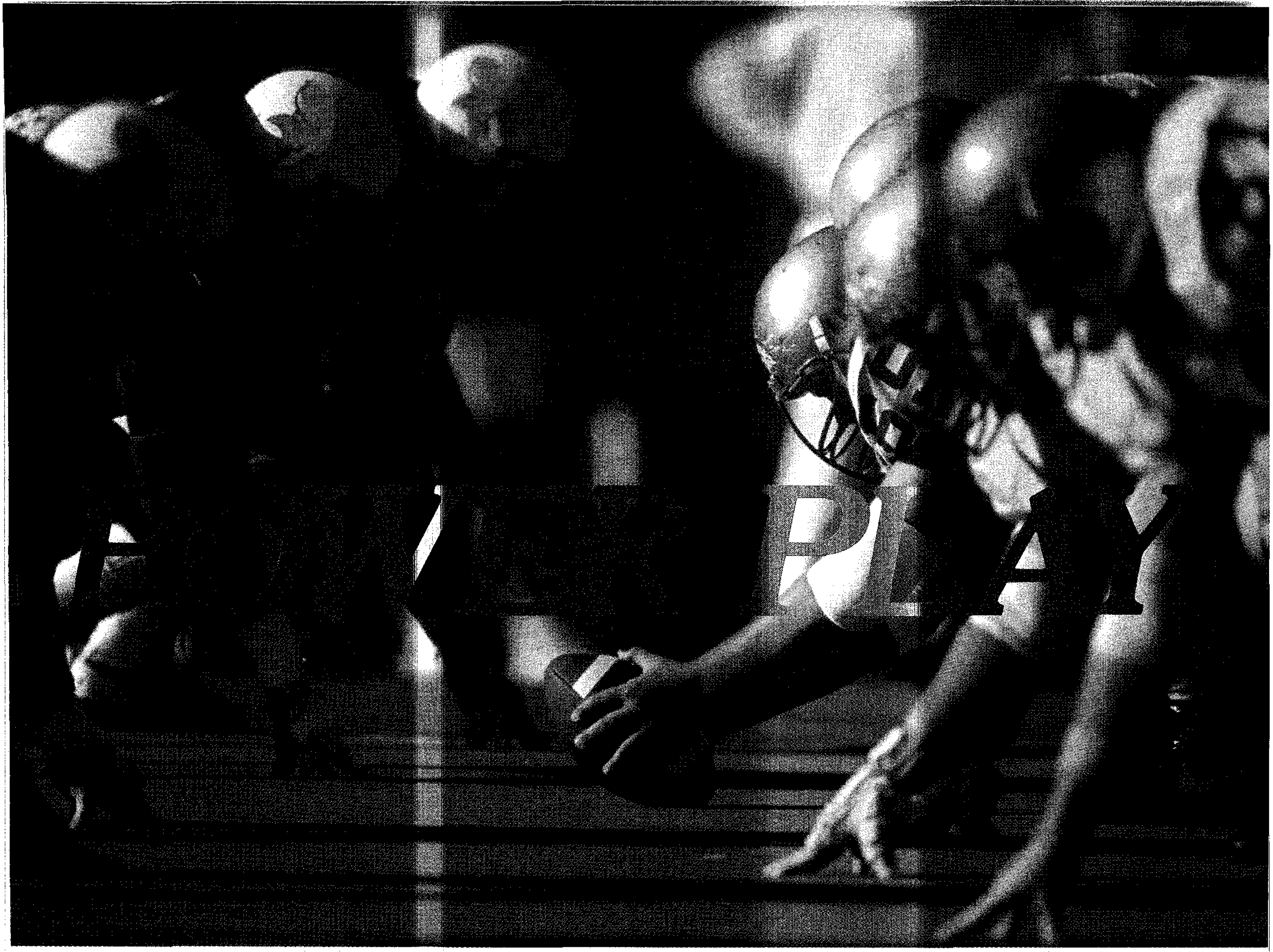
Jazz videos can be divided into three distinct approaches. First, there are straight concert presentations of musicians in performance, occasionally supplemented by small amounts of background material. Documentaries, usually profiles of a single musician, intercut footage and photos of the subject with "talking heads" discussing his or her career, to give historical perspective. Lastly, there are the traditional fiction films using jazz subjects, produced in Hollywood and elsewhere.



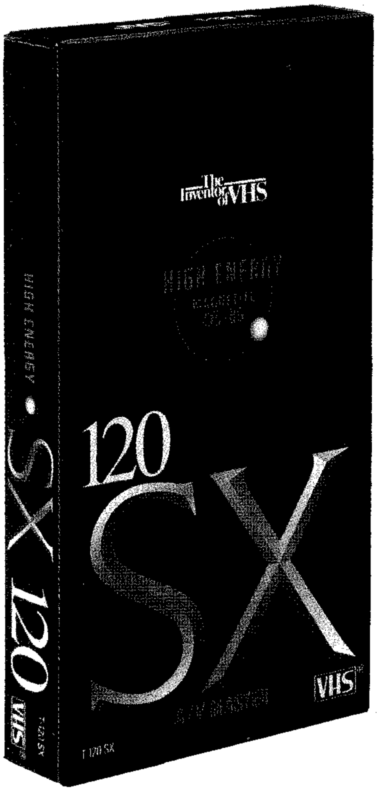
Each of the three subgenres has its supporters and detractors. Concert videos, even featuring superstars like Miles Davis (*Miles in Paris*, Warner Reprise Video) and Sonny Rollins (*Live at Laren*, Rhapsody Films), rarely attract an audience beyond dedicated fans of the music—it's hard to persuade anyone but diehards to watch someone blowing a trombone for an hour. Concert film makers also seem constantly tempted by "festival syndrome," or too frequently cutting away from the music to dwell on the antics of the crowd, which is just about the only complaint one could make about Bert Stern's classic *Jazz on a Summer's Day* (New Yorker Video).

Every major figure in jazz has inspired a documentary or two. For example, there's

AMERICAN INDEPENDENTS
THE CONCERT MOVIE THAT CAME FIRST
BERT STERN'S
JAZZ ON A SUMMER'S DAY
LOUIS ARMSTRONG
ANITA O'DAY
THELONIOUS MONK
CHUCK BERRY
MAHALIA JACKSON
DINAH WASHINGTON
DICK GREGORY

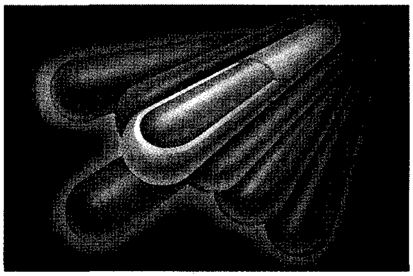


New from JVC–High Energy Magnetite



20% more magnetic energy*

$\sigma s = 85$ emu/gram**



Superior color reproduction

- Increased output means brighter colors.
- Increased S/N results in sharper detail.
- Magnetite provides enhanced "depth" on the screen.

High picture quality in EP mode

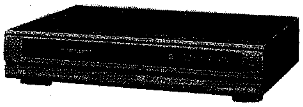
- The extra magnetic energy of magnetite particles translates into impressive picture clarity.

Improved resilience & reliability

- The added power of magnetite and JVC's tough new UDD binder ensure that repeated recordings do not affect tape performance.

* Compared with the conventional γ ferric oxide magnetic particles used by other video tape manufacturers.

** Sigma-s (σs) measures the amount of energy (emu = electromagnetic units) per gram of magnetic particles.



JVC HR-D920U

The Inventor of VHS **JVC**®

DREAMING
OF THE
PERFECT
NOTE
LLADRÓ®
FINE PORCELAIN
© 1992 Lladro USA, Inc.

"Jazz Sax" (L5833G), 8½" high. $295. Part of "The Jazz Man Collection".
43 W. 57th St., NYC 838-9356 Open Thurs.until 7:00 Also visit the Lladró Museum & Art Gallery.

When a luxury car comes with so many extras, the only option is to buy it.
King's Jaguar because, there is no prestige in over paying.
KINGS JAGUAR
2875 CONEY ISLAND AVE. BROOKLYN.,N.Y.
718-934-6500
Fantastic Lease Programs Now In Effect.

"HEAVEN ON EARTH."
—The New Yorker
CRAZY FOR YOU
The new GERSHWIN musical comedy
TELE-CHARGE®: 212-239-6200
Outside NY/NJ/CT: 800-233-3123

TWO ELEVEN
RESTAURANT & BAR
FINE DINING
IN THE HEART OF TRIBECA
925-7202
211 WEST BROADWAY, NEW YORK, N.Y.

Kultur Film's *Lady Day: The Many Faces of Billie Holiday* and the best of several films devoted to Duke Ellington, Robert Levi's *Reminiscing in Tempo* (due later this year). Nonfiction film makers even brought to life near-mythical musicians who were rarely (Charlie Parker in *Celebrating Bird*; Kultur) or never (Bix Beiderbecke in *Bix*; not available) captured on film in their own lifetime.

The trouble with many documentaries is that one rarely wants to watch them more than once. There are exceptions, like Don McGlynn's *Art Pepper: Notes From a Jazz Survivor* (not currently available), a character study of a remarkably compelling personality who also happened to be an amazing musician. Similarly, Lois Shelton's *Ernie Andrews: Blues for Central Avenue* (Rhapsody Films) uses its central figure as a focal point for an entire era. Watching these repeatedly, as well as *Trumpet Kings* or *Piano Legends* (VAI), *Mingus* (Rhapsody), and *Listen Up: The Lives of Quincy Jones* (Warner Home Video), won't remind you of reruns of the evening news.

A few of the best jazz videos blur the categorical distinctions. Bruce Weber's *Let's Get Lost* (BMG Video) combines generous quantities of Chet Baker in performance along with many interviews. However, the sumptuous black-and-white cinematography, stills, music, and speech are so artfully blended that one hesitates to saddle the film with the label "documentary." Using archival footage of a 1968 European tour by Thelonious Monk, Charlotte Zwerin and Bruce Ricker achieve the same effect in *Straight, No Chaser* (Warner Home Video), weaving the performances into a background for the piano giant's entire career.

While a number of crucial films have yet to be made available, among them Britain's Channel Four TV studies of Art Tatum, Ben Webster, and Billie Holiday, all three jazz-video subgenres are gaining exposure through home video. Warner Home Video is a mainstream corporation that never set out to be a jazz distributor in the sense that Rhapsody, A*Vision, and Kultur have. Yet the company currently has more than a half-

Jack Webb and Peggy Lee in *Pete Kelly's Blues*, about mobsters and musicians (directed by Webb).

Dexter Gordon as Dale Turner, a composite of several famous jazz musicians, in *Round Midnight*.

dozen jazz-oriented titles available in all three categories.

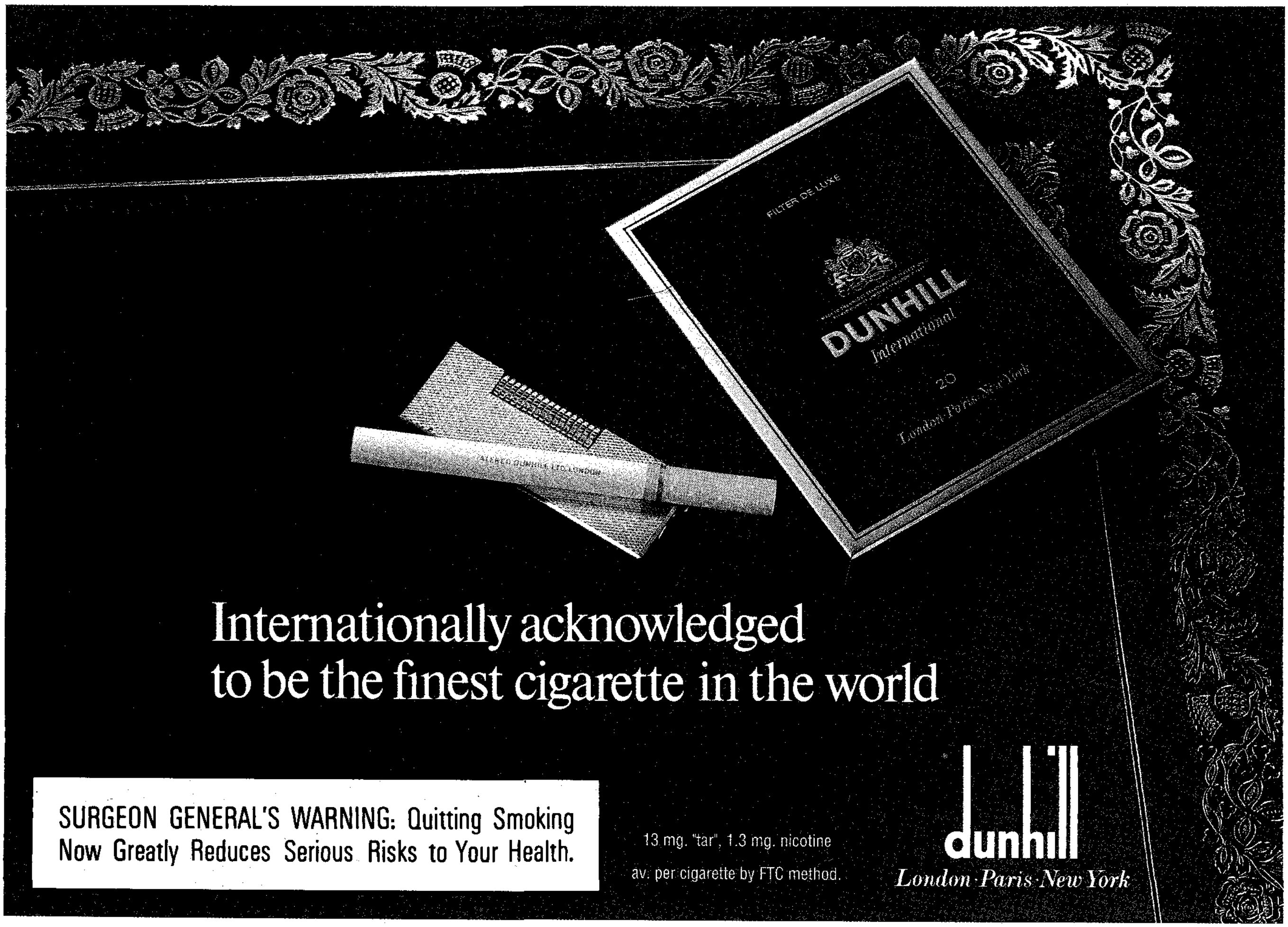
Even the repackaging of old Hollywood jazz and big-band classics is accelerating, with Turner Home Entertainment releasing four features from swing bandleader-comic Kay Kyser—including, through Image LaserDisc, his jazzy horror show *You'll Find Out*. More important, 20th Century Fox recently discovered that the two Glenn Miller features, *Sun Valley Serenade* and *Orchestra Wives*, were originally recorded in true stereo, and Fox Video has released them in this format.

Advances in the conventional narrative area include not only the semifictional *Round Midnight* and *Bird* (Warner Home Video), but also such long-lost minor masterpieces as *Sweet Love, Bitter* (Rhapsody).

What video does best for jazz is to take it at "face" value, presenting its vitality through the facial as well as musical expressions of its greatest exponents. One thinks of the leathery bags under Duke Ellington's eyes, or the wizened youthfulness of Chet Baker. And there's the body language and "is-this-thing-on?" gaze of Thelonious Monk, looking like anything but a man about to leap from the piano bench into a rough approximation of a dancing bear.

Jazz video doesn't so much explain the music as enhance it by placing it in a larger context, allowing the sound to find its own visual shape. Ultimately, the best jazz videos support John Coltrane's dictum that "if the music can't speak for itself, no one else can."

Videos mentioned in this article are available from the distributors, some retail outlets, or the mail-order companies Stash-Daybreak (800-666-JASS) and The Jazz Store (201-509-8834). ●


FILTER DE LUXE
DUNHILL
International
20
London·Paris·New York
FILTERED DUNHILL LTD. LONDON
Internationally acknowledged
to be the finest cigarette in the world
SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.
13 mg. "tar", 1.3 mg. nicotine
av. per cigarette by FTC method.
dunhill
London·Paris·New York

Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT
131 WEST 3rd ST. • N.Y.C. • TEL. 475-8592

"SUMMER HEAT"
LATIN & JAZZ FESTIVAL

Week I
EDDIE PALMIERI Afro-Caribbean Octet
Plus **JACK DeJOHNETTE** Special Edition
June 9 - 14 at 9 & 11:30pm • 3rd Show Fri/Sat at 1:30am

Week II
MARIO BAUZA Afro-Cuban Jazz Orchestra
Plus **KENNY BURRELL** & The World Jazz Qnt.
June 16 - 21 at 9 & 11:30pm • 3rd Show Fri/Sat at 1:30am

Week III
AIRTO MOREIRO & Fourth World
Featuring **FLORA PURIM**
Plus **RAY BARRETTO** Sextet
June 23- 28 at 9 & 11:30pm • 3rd Show Fri/Sat at 1:30am

Week IV
DAVE VALENTIN Orchestra
Plus **WAYNE HENDERSON'S** Next Crusade
6/30 - 7/5 at 9 & 11:30pm • 3rd Show Fri/Sat at 1:30am

Week V
MONGO SANTAMARIA Octet
Plus SWISS MOVEMENT
LES McCANN & **EDDIE HARRIS**
July 7 - 12 at 9 & 11:30pm • 3rd Show Fri/Sat at 1:30am

JVC JAZZ FILM FESTIVAL AT FILM FORUM

NEW YORK CITY JUNE 19 – JULY 2

For information, call 212-627-2035.

June 19–20

TEXAS TENOR: THE ILLINOIS JACQUET STORY (1992, Arthur Elgort). The U.S. premiere of a portrait of the tenor saxophonist. Plus, Elgort's **DEXTER ON VACATION** (1987).

June 21

C-JAMMIN' THE BLUES
A compilation of great small combos, with Ben Webster, Roy Eldridge, Coleman Hawkins, Stan Getz, Lester Young, and others.

AN EVENING AT BIRDLAND
Rare footage of all-stars at the legendary club.

June 22

SWEET LOVE, BITTER (1966, Herbert Danska). Dick Gregory portrays a troubled sax player based on Charlie Parker.

BIRD (1988, Clint Eastwood). Eastwood's reverent biopic of Charlie Parker.

June 23

MAMBO MADNESS & A BAILAR
A rare 1955 short filmed at the Palladium Ballroom paired with a 1989 profile of Tito Puente by Catherine Calderon.

MACHITO: A LATIN JAZZ LEGACY (1985, Carlos Ortiz). The history of Latin jazz via the Cuban bandleader.

MUSICIANS IN EXILE (1990).
The U.S. premiere of a performance documentary.

June 24

UNFORGETTABLE NAT KING COLE
Clips from Cole's movie and TV appearances.

ST. LOUIS BLUES (1959).
Nat King Cole stars in a semiautobiographical role, with Ella, Cab Calloway, and others.

June 25

LOUIS ARMSTRONG AT NEWPORT (1970, George Wein & Sidney Stiber). Armstrong's last major appearance, at the 1970 Newport Jazz Fest, unseen in its entirety for 22 years.

June 26–27

LET'S GET LOST (1989, Bruce Weber).
The Chet Baker story.

THELONIOUS MONK: STRAIGHT, NO CHASER (1988, Charlotte Zwerin).
Definitive portrait of the bebop pianist.

June 28

RHAPSODY FILMS MARATHON

June 29–30

LAST DATE: ERIC DOLPHY (1992, Hans Hylkema). A new documentary covering the reedman's career. Plus, Dizzy Gillespie in **VOYAGE TO NEXT** and **DATE WITH DIZZY**.

July 1

JAZZ DANCERS
Footage of the great jazz tap artists, with Bill Robinson, the Nicholas Brothers, and others.

DANCING MAN: PEG LEG BATES
(1992, Dave Davidson).

July 2

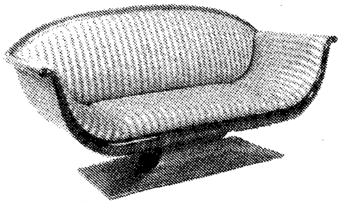
FIVE GUYS NAMED MOE
& Other Louis Jordan Classics

JAZZ FOR LAUGHS
With Fats Waller, Louis Armstrong, Cab Calloway, Dizzy Gillespie, and others.

Seven Guys Named Moe: Louis Jordan (center) and his orchestra appeared in several films in the '40s.

Galleries, Art & Antiques

For over a decade
The Source
for
Beidermeier



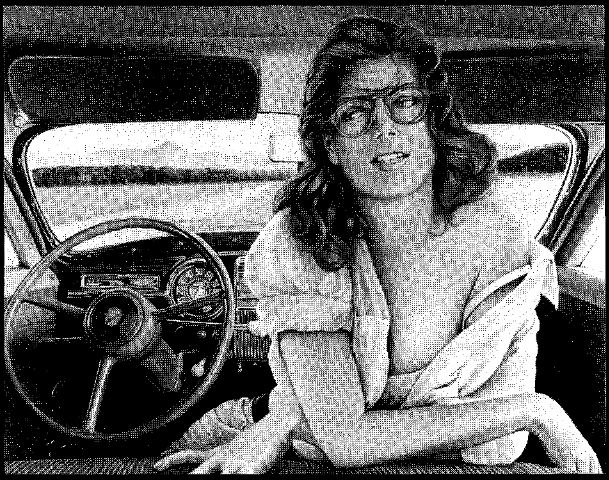
We now present our
Studio collection of
Fine Biedermeier Replicas

EILEEN • LANE • ANTIQUES

150 Thompson Street, New York City, N.Y. 10012
(212) 475-2988

Write or Call us for a free catalog

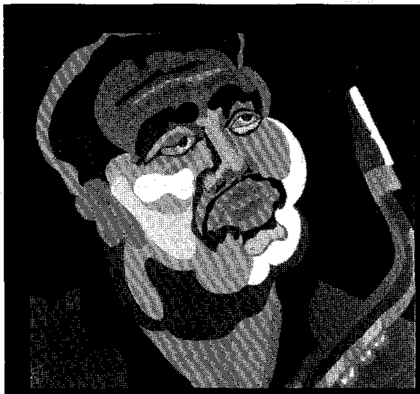
SOHO'S NEWEST GALLERY
MEISNER
SOHO



"1941 Woody" Oil Pastel 23 1/2" x 28 1/2" Patrick Pierson-1992

Featuring established as well as emerging artists.

MEISNER SOHO
96 GREENE ST., NEW YORK, NY • 212-431-9589



TEDDY SCALISE

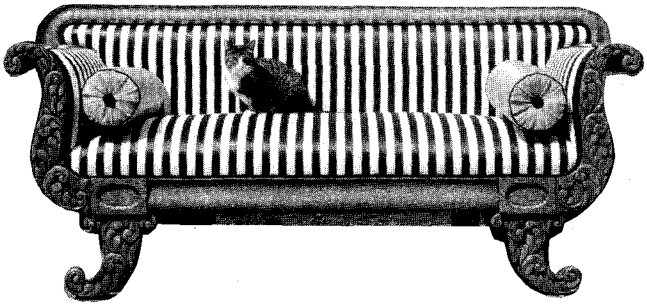
'CANNONBALL'

AMBASSADOR GALLERIES

137 Spring Street, New York City, New York 10012 (212)431-9431

VICTOR ANTIQUES

XIX Century European Antiques
Biedermeier • Jugendstil • Art Deco



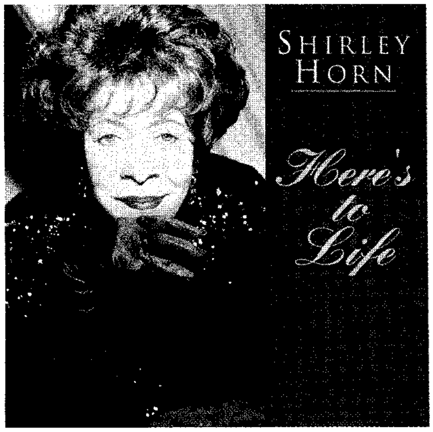
Ted Hardin

223 EAST 60TH STREET • NEW YORK • NY 10022
TEL 212-941-9193 • 752-4100 • FAX 212-752-2747

NEW RELEASES
FROM JVC JAZZ FESTIVAL PERFORMERS

WYNTON
BLUE
MARSALIS
INTERLUDE
SEPTET

WYNTON MARSALIS SEPTET
***Blue Interlude* (Columbia)**
The centerpiece of this album is the 40-minute title work, a symphonic rendering of an imagined love affair. Our story, like all love stories, is about dialogue, says the young New Orleans trumpeter in the monologue that precedes "Blue Interlude" (subtitled the "Bittersweet Saga of Sugar Cane and Sweetie Pie"). Bandleader and composer Marsalis sees his mission as "making human feeling audible in more than one musical style." Mission accomplished.



SHIRLEY HORN
With Strings
***Here's to Life* (Verve)**
An accomplished pianist and vocalist in the style of Ella and Sarah, Shirley Horn was first discovered by Miles Davis in the early '60s. Dissatisfied with her initial recordings, Horn restricted her appearances and earned a reputation as a musician's singer. She re-emerged in the late '80s and in 1991 released the Grammy-nominated *You Won't Forget Me*, featuring Davis and Wynton and Branford Marsalis.

On *Here's to Life*, Horn has placed her own arrangements of compositions by Gershwin, Rodgers and Hart, and others in the hands of master orchestrator Johnny Mandel. Wynton Marsalis solos on two of the tracks.

Arturo sandoval
I Remember
Clifford
GRP
10TH ANNIVERSARY
DIGITAL MASTER

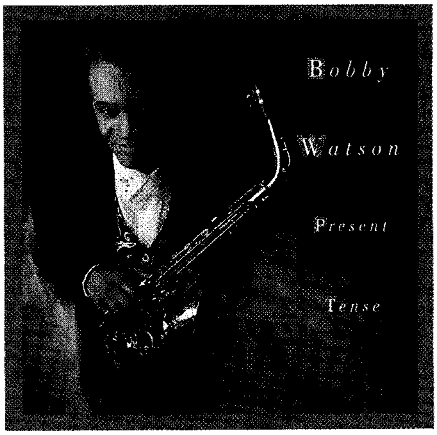
ARTURO SANDOVAL
***I Remember Clifford* (GRP)**
A master of "trumpet tropicale," Arturo Sandoval—who came to the U.S. from Cuba in 1990—has produced an unusual tribute to the young bebop trumpeter who died in a car crash in 1956. Sandoval recalls hearing Clifford Brown's recordings (particularly his "Cherokee") in Havana in the early '60s, and he acknowledges the "posthumous influence" with this album of songs performed by or written for Brown. Drummer Kenny Washington even uses Max Roach's original tunings.

What's innovative about this tribute is the harmonizing on some tunes of Brown's original solos in a five-track "trumpet choir." There's a hopping "Daahoud"; the somber title track (by Benny Golson); and of course, a wild "Cherokee." On "I Left This Space for You," the solo-less closer, Sandoval makes Brown's absence audible.

MACEO PARKER
***Mo' Roots* (Verve)**
The man who backed up James Brown for 20 years stepped into the spotlight in 1990 with *Roots Revisited*. Parker's alto sax has been instrumental in the funk fusions of everyone from George Clinton to Deee-Lite. On *Mo' Roots*, his energetic horn bursts punctuate originals and covers such as Marvin Gaye's "Let's Get It On." J.B. bandmates Alfred "Pee Wee" Ellis and Fred Wesley join in the funk.

The Manhattan Transfer
The Offbeat of Avenues

THE MANHATTAN TRANSFER
***The Offbeat of Avenues* (Columbia)**
The premier practitioners of vocalese add hip-hop and New Jack Swing to their voicebag of tricks. The group's signature four-part harmony is based on the Basie Band's sax section. *Offbeat*'s "The Quietude" places those voices in the midst of the Amazon jungle. Group member Janis Siegel describes her "10 Minutes Till the Savages Come" as "Peggy Lee at zero gravity."



BOBBY WATSON
And Horizon
***Present Tense* (Columbia)**
Composer, bandleader, and saxman Bobby Watson was dubbed one of jazz's "lost generation," lost between the legends and the young lions. He can be found here, as he says, "not trying to re-create the past and not consciously trying to innovate—playing where our music is now." Drummer and co-bandleader Victor Lewis helps to propel Watson's free-spirited improvisations. ●

THE BIG STORY BEHIND THE JVC BIG PICTURE.

The JVC Big Picture 35" color monitor/receiver shows just how spectacular television can be. Big, bright, vibrant pictures that fill a full-square 35" screen. Super crisp resolution with over 800 lines of resolution, with no distortion.

But that's not the only big news!

JVC Big Picture TV sounds big too. Dolby 3* Stereo projects a sound that moves. Sound that surrounds. A sound that is life-like, incredibly realistic. A big, rich, real sound that approaches theater quality.

And JVC Digital Command Ai delivers total control and more convenience on command. It scans your pre-programmed stations nine at a time. Previews programs by your 3 favorite channels or by 6 program categories. It features picture-in-picture, split-screen, retroplay, digital strobe, freeze frame plus more. It has the brains to remember what you watch and how you want to watch it.

There's a big story at JVC. Find out just how great television can be with JVC Big Picture TV.

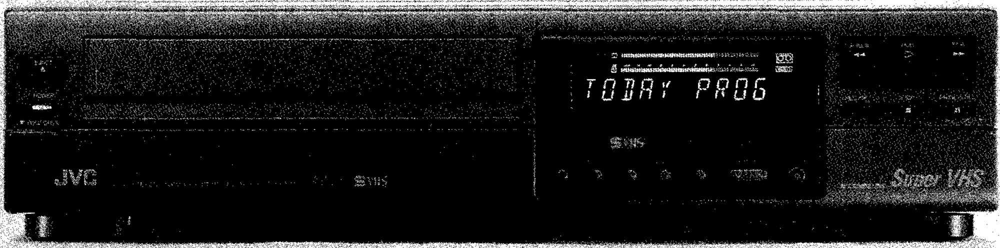
---

*Dolby is a registered trademark of Dolby Laboratories, Inc.

JVC®

JVC COMPANY OF AMERICA
DIVISION OF US JVC CORP. 41 Slater Drive, Elmwood Park, NJ 07407

HIGH RESOLUTION VIDEO. UNCOMPROMISED PERFORMANCE!



The Inventor of VHS

HR-S4700U

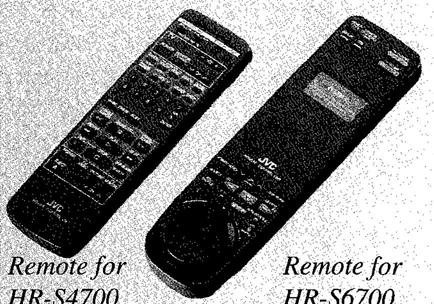
12:00
JVC
HR-S6700U
Super VHS

HR-S6700U

JVC engineered the new HR-S4700 and HR-S6700 with one primary design criteria – a standard of excellence to please even the most discerning videophile. Each delivers uncompromised performance – from the high resolution picture that Super VHS is renown for, to the rock-solid reliability that JVC built its reputation on.

S-VHS picture quality has been even further refined in these models by the incorporation of advanced processing circuitry such as a Logical Comb Filter and a Color Response Improvement circuit. Hi-Fi VHS stereo sound enhances the video experience by delivering more than 90dB of dynamic range. The HR-S6700 even includes a built-in audio processor with 5 different settings to augment any home theatre environment. Flying erase head and front panel A/V inputs make these VCRs fully capable components for a home editing system. JVC's intelligent on-screen menu, access functions and comprehensive remote controls make the outstanding performance of each model easy to enjoy.

We invite you to visit your authorized JVC dealer for a complete demonstration of the HR-S4700 and HR-S6700 high resolution VCRs – OUR NEW STANDARDS OF EXCELLENCE!



Remote for HR-S4700

Remote for HR-S6700

VHS: The Universal Video Language

JVC
JVC COMPANY OF AMERIC
DIVISION OF US JVC CORP.

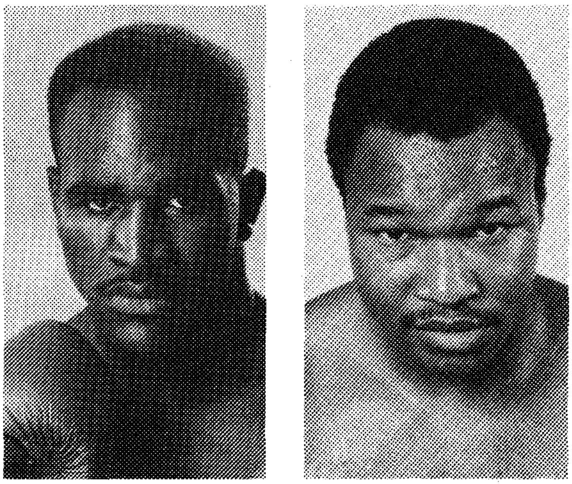
(Continued from page 64)

sense, of course, but our filmmakers plow ahead bravely. Both Davis and Gwen, who appear to detest each other, now tell wilder and wilder fibs. He's a lousy liar, and she's a fluent one—"The Ernest Hemingway of bulls---," Davis calls her—so she keeps bailing him out of trouble.

Very quickly, *Housesitter* becomes excruciating, and not just because the two amateur fabulists are perpetually on the verge of being found out. The movie is a trial because it has been made without *sense*—without any evident understanding that lies, to be charming, have to be offered with style (I thought of Barbara Stanwyck silkily passing in and out of impostures in *The Lady Eve*). High-pitched and repetitive, Frank Oz's direction keeps pushing for laughs in a basically unfunny situation. The movie is graceless; Oz doesn't even make much use of the house itself, an award-winning design with acres of glass that might have offered some amusing possibilities for voyeurism.

When Gwen needs to produce "parents" for a wedding reception, she hires two elderly derelicts from Boston; they arrive at the house beautifully dressed—and begin digging in the garbage for bottles. This is supposed to be funny. That none of the people connected with the movie appear to realize how insensitive the material is may reflect nothing more than the geography of their situation. The rest of society may hate liars, but among Hollywood deal-makers, lying is one very plausible way of dealing with the world. If I am right and audiences turn out to be embarrassed by *Housesitter,* the response may prove—to modify Hume a bit—that deep down everyone has not goodness inside him but a little bit of the critic.

NO MATTER WHAT HAPPENS TO AMERICAN movies, the standards of American film acting remain extraordinarily high. In **The Waterdance,** the first film directed by writer Neal Jimenez (along with Michael Steinberg), Wesley Snipes and William Forsythe, as two intelligent but limited men suddenly paralyzed from the waist down, give detailed, sorrowful impressions of the state of American masculinity when it falls without a safety net. Set in a California rehab center, the movie offers echoes of such painfully earnest dramas as *The Men,* with Marlon Brando. Snipes, playing a blustering fantasist, is extraordinarily moving; the gravel-voiced Forsythe, a racist who punctures other people's illusions while protecting his own, suggests that adversity could actually make a man smarter. These two fight violently until each realizes he needs the other to survive. As Jimenez's autobiographical representative—a writer of ironic temperament—Eric Stoltz is less successful, but everything that happens in the movie feels bitterly true. ▬



TIME WARNER HOME THEATRE PRESENTS

HOLYFIELD VS. HOLMES

LIVE ON PAY-PER-VIEW

JUNE 19th • 9PM • Ch. 38

$35.95

To order automatically,

CALL NOW from your home phone!

1-800-379-5555

MANHATTAN Cable TV

TVKO PLAYBOY CAESARS PALACE Budweiser

Pay-Per-View is available to MCTV residential customers. Basic Service ($14.95/mo.) must be purchased to receive Standard Service (add'l $6/mo.) or Pay-Per-View ch. 38. Calls to the 800 number will result in an automatic charge to your account. MCTV is not responsible for orders not accepted due to technical difficulties (including VCR tapings).

DRAMATIC IMPROVEMENT IN TREATMENT FOR THINNING HAIR AND BALDNESS

A recent issue of the international medical journal *Advances in Therapy* describes a dramatically improved treatment for men and women suffering from thinning hair and baldness.

The treatment was developed by New York physician Dr. Adam Lewenberg, an early pioneer in the use of Minoxidil to reverse baldness.

Among Dr. Lewenberg's patients, growth of new hair was reported by 80% of males (who were bald no more than seven years prior to treatment) and 90% of females (regardless of the onset of baldness) after one or two years of treatment. Thickening and strengthening of existing hair began in just two to three months.

Dr. Lewenberg's method, using safe, convenient spray containing Upjohn's Rogaine® - Minoxidil combined with Tretinoin and a vitamin/mineral supplement, has proven four times more effective than Minoxidil alone, according to published reports. The treatment is remarkably effective at reversing frontal baldness, as well as on the top of the head. Maintenance requirements are significantly reduced.

For information call DR. LEWENBERG at (212) 249-8800

Television/John Leonard

MC GUANE'S WORLD

". . . Lolita Davidovich and Montana's big skies help a failed artist reinvent himself; *Color Adjustment* should annoy Jesse Helms . . ."

RANCH DRESSING: *Jack Palance and William Petersen play cowboys and enigmas.*

WE LOSE A FEW GRACE NOTES IN THE TRANSlation from novel into TV movie of Tom McGuane's **Keep the Change** (Tuesday, June 9, and many other dates; 8 to 10 P.M.; TNT), but what's left is more than enough to make us believe that we, too, might reinvent ourselves, after a dose of the past and Montana. And what's been added is some remarkable performances.

McGuane's novel, published in 1989, was itself remarkable—a recovery of form and social context by a writer who had spent too much time in Key West and Hollywood and *Panama* (1977), where his gun-toting anti-heroes, even in bed with bimbos, were nevertheless alone in their heads and their bottles and their private codes of behavior, disenchanted and contemptuous. There's a bit of this cowboy Beckett about Joe Starling in *Keep the Change* too. He's a thirtyish failed artist feeling bad about himself in Key West—in the novel it's Key West, anyway; in the movie it's California—who steals his girlfriend's car and drives cross-country to Montana to wrestle with some ghosts: his banker father, who died of alcoholism; his uncle, who mismanages a ranch that was left to him; his first love, on whom he may have sired a child; horses; Indians; and a painting of white hills in the abandoned mansion of a bygone silver king.

"Whatever it was," Joe thinks in the novel, "that had pushed him from one place to another was not going to push him any farther." He contemplates the land and who really owns it; property rights and the past as a series of foreclosures; patrimony, and those enigmatic white hills in the painting, which he stole for his own art, now abandoned like the mansion. He decides some things, not exactly specified: " . . . something went through him with a signifying interior chime as powerful as looking at an empty bed where a parent once died." And "It was this Joe had waited for: something that would cross his mind like a change of weather and leave a different atmosphere behind."

In the TV movie, of course, this interior landscape is missing. But we can guess at it in the eyes of William Petersen, who plays Joe. So, too, are their own agendas apparent in the gestures of Rachel Ticotin, as the girl he leaves behind in California; Lolita Davidovich, as the one to whom he briefly returns in Montana; Buck Henry, as Uncle Smitty, who dreams of an empire of shrimp; and Jack Palance, as the land baron Overstreet; plus such accomplished actors as Jeff Kober, Lois Smith, and Fred Dalton Thompson in important supporting roles. There's also lots of Montana on which to project these emotional weathers, and director Andy Tennant does so lovingly. I won't tell you why Joe shoots holes in the white-hills painting, but it's sort of Oedipal.

IN A MOVE THAT SHOULD ANNOY PAT BUchanan and Jesse Helms, *POV* launches its fifth summer season of independent films with another documentary from Marlon T. Riggs, whose infamous *Tongues Untied* excited so much hot-and-lathered bashing of public television and the National Endowment for Some of the Arts Some of the Time. **Color Adjustment** (Monday, June 15; 10 to 11:30 P.M.; Channel 13) is, however, as mainstream as its subject—which is racism. Through snippets of prime-time programming and pointed commentary by the provocative likes of critic Henry Louis Gates Jr. and sociologist Herman Gray, Riggs examines changing images of blackness on commercial television, from *Amos 'n' Andy* to *The Cosby Show.* I don't know why Ed Sullivan was omitted—almost every important black entertainer and athlete was first introduced to the TV public on his show—nor *Room 222,* and I also wish Riggs had included the latest generation of sitcoms, like *Fresh Prince of Bel Air* and *Roc.* But what Gray calls "a continuing press towards an imaginary middle" is as true of what television tries to do to *all* of us, as it is of what prime time does to black folks. And Esther Rolle might as well be speaking directly to Buchanan when she asks, "What makes you think a whole people have to be alike?"

More surprising, and much scarier, is the three-part PBS series **The Glory and the Power** (Mondays, June 15, 22, and 29; 9 to 10 P.M.; Channel 13), an inside look at religious fundamentalism in full froth among American Protestants and Egyptian Muslims and Israeli Gush Emunim settlers on the West Bank. (A five-part companion series on National Public Radio goes to India and Guatemala as well.) Pay particular attention to the June 15 program: Bill Jersey's *Fighting Back.* Jersey, who grew up fundamentalist himself, has a genius for getting people

Photograph by Erik Heinila/TNT.

ADVERTISEMENT

• THE PERFECT PARTY •

Canastel's

World-Class
Northern Italian Cuisine
Graciously Served in a
Festive Atmosphere at Our Restaurant
or at Your Own Location and at
Affordable Prices for Your
Private Party or Corporate Event

For 10-400 • Dancing, of course!

Please call Stefanie at 212/838-6080
or Ennio at 212/677-9622

19th St. & Park Ave. South

Perfect Touch Caterers

Full Service Caterer & Party Concepts.

Presents
New York's most unusual picnic location
"Queens County Farm Museum"
A 47-acre working farm
20 minutes from Manhattan

Weddings • Corporate Picnics • Hoedowns
New York State Liquor License
50–5,000 guests

212-860-7910

Consider a fully catered traditional
New England Clambake
on your patio, deck, lawn or anywhere!

Jim Sanford Clambakes

Steamers & Broth
Lobsters • Corn • Chicken
Potatoes • Sausage • Onion
Steamed in rockweed under canvas
Watermelon & Coffee

212-865-8976

Hart's

RESTAURANT
Casual and Elegant Dining

Available for Parties
For All Occasions

Spacious tree-lined outdoor
garden up to 100 people. Interior
facilities for 20–200 people.

(212) 889-9511
(212) 889-9527
122 East 27th Street

DECISIONS! DECISIONS!

Surrounded by so many places to have your next party is wonderful but so confusing. You need us to make your party planning easy and stress free.

We're a total event planning company and *free* referral service. We specialize in corporate events and private functions hosted by the busy executive. See our editorial mention in this issue.

By Invitation Only, LTD.

(212) 996-RSVP – (212) 996-7787

EVEN THE ADDRESS IS IMPRESSIVE.

Park Avenue. Midtown. Murray Hill.
When it comes to private dinner parties and receptions, need we say more?
Call Janet Goodman, Director of Catering, at (212) 951-6020 for details.

Sheraton Park Avenue
HOTEL
NEW YORK
45 PARK AVENUE AT 37TH STREET, NEW YORK, NY 10016
PHONE: (212) 685-7676 FAX: (212) 889-3193

ITT SHERATON.

$40.00/ BANQUET SPECIAL

JUNE, JULY, AUGUST

A Private
Townhouse Restaurant

Fine Country Cuisine
Intimate parties from 25-100

GRAPPINO
RISTORANTE

212.398.0350

Flowers, Fêtes, and Festivals

TWIGS

1305 Madison Avenue
New York, N.Y. 10128
212-369-4000

PLANNING A PARTY?
let

Mulholland Drive Cafe

guarantee the success of your
next special event!

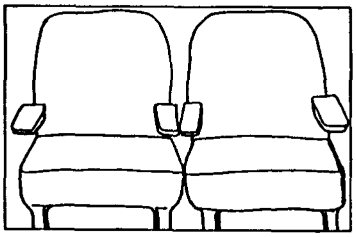
private parties...
corporate functions...
weddings/special occasions...
fabulous locations!

Please call our catering manager,
Susan Lippert

(212) 319-7740

1059 Third Avenue, New York, NY

CLAP, CLAP.



Our Theatre Package provides two seats for ***Les Miserables, Miss Saigon, The Phantom of The Opera, The Will Rogers Follies, Grand Hotel,**** *as well as one of 729 beautiful rooms and fully-equipped Health Club. Plus welcome gift and a $20 credit for room service or dinner at The Lexington Avenue Grill. Tax and Parking included.*

All for $250.

Call (212) 752-7000 for your Theatre Evening.

* subject to availability

NY

LOEWS NEW YORK HOTEL

American Comfort. New York Style.

569 Lexington Avenue at East 51st Street • New York, NY

LATIN ROCKS THE WORLD

NEW MUSIC NIGHTS FESTIVAL

Nuevos Flamencos

Jorge Pardo & Carles Benavent with El Potito

Gerado Nunez

La Barberia del Sur

Friday June 19, 1992

Doors: 8:00 PM
Show: 8:30 PM

TOWN HALL

123 West 43rd Street, NYC
Box Office (212) 840-2824
TICKETMASTER (212)307-7171

"... .*The House of Eliott* is almost as delicious as *Upstairs, Downstairs*. . ."

like Randall Terry of Operation Rescue, Charles Colson of Watergate, and the Bob Joneses of their own university to talk on-camera. Besides being frankly contemptuous of "tolerance," they are sincerely worried about "sodomites . . . parading in the streets." And you won't want to miss, at Bob Jones University, an explanation of the obedient and submissive role of women in the natural order of the universe, not to mention "God's dress-for-success program."

OF THE NEW SUMMER SERIES I'VE SEEN SO far, the most ballyhooed, **Grapevine** (Mondays, starting June 15; 9:30 to 10 P.M.; CBS), is also the most ludicrous. Down in fun-loving sun-bunny Miami, a restaurant owner (Jonathan Penner), a cruise-line executive (Lynn Clark), and a TV sportscaster (Steven Eckholdt) snigger on-camera about their Wonder-bread friends and acquaintances—bankers, lawyers, anchorpeople, artists, secretaries, and garage mechanics—whose romantic passions and peccadilloes are reenacted and travestied. *Grapevine* is almost entirely junior-high-school sex jokes, a prime-time *Studs.* It's the brain-dead child of David Frankel, whose *Doctor, Doctor* also was partial to the pelvic but at least consorted with social satire (and even dared, occasionally, to be gay).

The least ludicrous, oddly, is something called **Raven** (Wednesdays, starting June 24; 9 to 10:30 P.M.; CBS), in which Jeffrey Meek, from the Pierce Brosnan school of derring-doers, is a martial-arts expert, for some reason seeking in Hawaii his missing son while being pursued by Black Dragon assassins because . . . well, just never you mind. Meek's Raven is assisted in his mayhem (as if *The Fugitive* had met *Kung Fu*) by Lee Majors as a boozy, bearded private eye, with many guns instead of a sacred sword. Co-produced by the very Frank Lupo who conspired at *Wiseguy.*

From one of the guys who gave us *Dallas* and *Knots Landing,* we get **Bodies of Evidence** (Thursdays, starting June 18; 10 to 11 P.M.; CBS), in which the personal lives of homicide detectives Lee Horsley, George Clooney, Al Fann, and Kate McNeil interfere with their pursuit of the usual serial killers of young women. *Bodies of Evidence* starts off with a three-parter, of which I've seen only part one, and I do not feel compelled to persevere.

In brief this week: NEIL SIMON, JIMMY Breslin, Carl Reiner, Shelley Winters, Sydney Pollack, Joe Pesci, Geraldine Fitzgerald, Garry Marshall, and Lainie Kazan team up to crack wise about New York, between clips from more than 30 movies, in **Street Scenes: New York on Film** (Tuesday, June 9; 9 to 10 P.M.; AMC). Snippets cover the territory from *Stage Door* to *Rear Window* to *Breakfast at Tiffany's* to *Mean Streets.* . . . Barbara Daniels saves Placido Domingo from an old-West hanging in a lively version of Puccini's **Girl of the Golden West** (Wednesday, June 10; 8 to 10:30 P.M.; Channel 13).

In brief in the future: THE AWARD-WINNING HBO movie **Age-Old Friends,** with Hume Cronyn and Vincent Gardenia fighting off "Zombieland" in a retirement home, gets an unusual network telecast (Friday, June 19; 9 to 11 P.M.; CBS). . . . Joan Micklin Silver directs Sissy Spacek, Aidan Quinn, and Estelle Parsons in **A Private Matter** (Saturday, June 20, and other dates; 8 to 9:30 P.M.; HBO), a dramatization of the story of Sherri Chessen Finkbine, the Phoenix, Arizona, *Romper Room* TV hostess who sought an abortion (and lost her job) after learning in 1962 that her fifth child might be born deformed because of thalidomide. Finkbine ultimately had to fly to Sweden. Spacek is almost as good as Holly Hunter was in *Roe vs. Wade.* . . . David Leavitt's splendid novel, transplanted from New York to London so that the BBC could dramatize it, gets an equally splendid film treatment in **The Lost Language of Cranes** (*Great Performances;* Wednesday, June 24; 9 to 10:30 P.M.; Channel 13), with Eileen Atkins as the unfortunate woman, Rose, who discovers almost simultaneously that both her son (Angus MacFadyen) and her husband (Brian Cox) are gay. . . . This same Eileen Atkins, understandably in need of a change of pace, has also teamed up again with Jean Marsh to create another British series almost as delightful as their *Upstairs, Downstairs.* I've seen only the first two hours of **The House of Eliott** (starting Sunday, July 12, 8 to 10 P.M.; Sundays thereafter, 10 to 11 P.M.; concluding Sunday, September 13, 8 to 10 P.M.; A&E), but they are delicious. Poor, orphaned Beatrice (Stella Gonet) and Evangeline (Louise Lombard) discover upon their doctor father's sudden death in London in the early twenties not only that he didn't leave them any money but that he spent all he had on floozies. They will, eventually, go into the clothing business and invent the flapper look, but not before many excellent adventures, some of which involve a family whose house is "always full of reformers and Pankhursts." Lombard is the latest in a seemingly endless line of hitherto unknown English cutiepies who break our hearts with the bat of an eye. ■

ADVERTISEMENT

• THE PERFECT PARTY •

Salads Sandwiches Platters Pizzas

Desserts Donuts

Fisher+Levy
OFFICE CATERING
875 Third Avenue at 53rd Street • Concourse Level

GREAT FOOD DELIVERED PROMPTLY ON SHORT NOTICE

Please call us today for a copy of our new Price Fixed Group Menu.

832-3880

GRAND OPENING EARLY FALL

MANHATTAN PENTHOUSE

80 Fifth Avenue ■ 212-627-8838

- 8000 square feet atop Fifth Avenue
- 17th flr.—one of the tallest buildings in area
- Giant 12 foot diameter windows
- Breathtaking panoramic views
- Most skyscrapers in view
- "Latest 'in' space," Avenue Magazine
- Furnished 2500 square foot living room
- Period oak and metal details
- Elegant 4500 square foot ballroom
- 75–300+ seated—huge dance floor
- Outstanding international chef
- New elevators and lobby
- Doorman and abundant parking
- Formerly Reader's Digest building
- Wedding and corporate packages

Finally, a unique place to party.

It's a diner. It's a clothing store. It's New York's new party place for up to 300 fun-seeking guests.

For private parties, special events, and unique fundraisers just call Flo, our party pro, who can help you plan a scheme with any theme!

Boogies DINER OF ASPEN

Call 1-800-374-U-BOP today for more details.

THE PERFECT PLACE

THE METROPOLITAN

FOR ANY OCCASION

THE METROPOLITAN IS IDEAL FOR BIRTHDAYS, ANNIVERSARIES, ALL SPECIAL OCCASIONS

516-671-4444 • 3 GLEN COVE RD., GLEN COVE, NY

GRACE'S MARKETPLACE •NYC•

Gift baskets and catering inspired by classic Italian tradition, created with original style...

Grace's Marketplace

"Taste is a matter of choice. Quality is a matter of fact."

1237 Third Avenue, NYC 10021
212-737-0600

CHARLOTTE'S CATERING

"Parties dreams are made of."

- Superior Food
- Full Service Party Planning
- Professional Staff

(212) 732-7939 • Fax: (212) 227-8226

Glorious Food

New York
(212) 628-2320

Books/Rhoda Koenig

BIG LITTLE MAN

"…David McCullough's biography of Harry S Truman, for all its length, is an enthralling and fluidly told surprise-success story…"

Truman, *by David McCullough. Simon & Schuster; 1,117 pages; $30.*

WAS HARRY TRUMAN A SUPREME MEDIOCRITY, or was he the ordinary American at his best? David McCullough emphatically believes the latter, and while his biography, though not shrinking from Truman's faults, will be excessively adulatory for some, it is, for all its length, an enthralling and fluidly told surprise-success story.

PLAIN SPEAKING: *From the Boss to the bomb.*

Truman could have done without some of the colorless food and fashion trivia, and it is a shame that neither McCullough nor his editor, Michael Korda, knows that only objective people are "disinterested," and only people with severe neuromuscular disease "feel badly." But, these minor flaws apart, it is a book that handles an enormous amount of material with deftness, taste, and an acute understanding of Truman's world and the men who made it. (Women figure slightly in this chronicle—the only ones of significance are Truman's mother, wife, and daughter, who, while forming and enhancing his character, had no public role, and his sister, who, when the accidental president was trying to decide how to deal with the Soviet presence in Europe and whether to drop the atom bomb on Japan, wrote him constantly to complain about the press attention, mail deliveries, and shopping problems she and Mother were having on his account. He wrote back, "You have both done fine under this terrible blow.")

The presidency was not the only matter in which Truman's fate was determined by others. At 38, he had been a farmer, a bank clerk, and the joint proprietor of a failed haberdasher's. The only campaigns he had fought were in World War I (his age, eyesight, and family obligations exempted him from the draft, but he volunteered and commanded a battery at Verdun) and the private sphere (after more than two years of his determined courtship, in person and writing—"I never was fool enough to think that a girl like you could ever care for a fellow like me but I couldn't help telling you how I felt"—Bessie Wallace of Independence, Missouri, agreed to be his wife). Truman's reputation for being honest and well liked recommended him to Tom (better known as Boss) Pendergast of Kansas City, who in 1921 asked him to run for a post in which he would award contracts for road building. After the election, Pendergast was furious, then amused, to learn that his protégé, selected for window dressing, did not intend to conduct his job in the traditional manner. Because of the way he entered politics, Truman could never shake off the whiff of corruption that made many Easterners turn up their noses, but it is plain that all he acquired in Kansas City was renown for his probity and efficiency: While those around him were stealing millions, Truman's perpetually precarious finances were an obvious proof of his worth.

In 1934, Truman thought that "retirement on a virtual pension in some minor county office was all that was in store for me" when Pendergast decided he should run for the Senate. ("Tom hasn't got a field of world-beaters to pick from," explained one of the three men who had previously turned the Boss down.) In his second term, he headed the committee that investigated military contracts, making himself known nationally, as he was in the Capitol, for toughness, fairness, and energy. That, and his speeches in favor of better treatment of blacks, made him Franklin Roosevelt's least objectionable candidate for vice-president. Truman didn't want the ceremonial, meaningless job, but he was unable to refuse the president who said—characteristically, over the phone and to a third party—that he would bear the responsibility of breaking up the Democratic Party in time of war. Soon after his nomination, Truman, to his horror, realized what everyone close to the president knew—and, scandalously, the American public did not. Roosevelt was a dying man—indeed, he had had a seizure at the convention—and three months after the inauguration, Truman was asked to put his hand on a Bible again and become the commander in chief and architect of the postwar world.

McCullough lays out the background to the decisions that made people cheer or vilify Truman, beginning with the political, scientific, and personal factors that went into his use of the atomic bomb. The defeat of Japan was certain, but, because of the enemy's suicidal ferocity, "the nearer victory came, the heavier the price in blood." The casualties inflicted by a bomb would be far lower than American—and Japanese—deaths in combat, and it was feared that if the site were revealed in advance, prisoners of war would be taken to the spot. (Americans were already outraged by Japanese atrocities.) Before Hiroshima, millions of leaflets were dropped to warn the Japanese, promising humane treatment upon their surrender, but were ignored. And, while even many supporters of the decision to drop the first bomb cannot justify the second, McCullough points out that the Japanese high command refused to give in until news came of Nagasaki. The success of the bomb was welcome after the disappointing results of the Potsdam

Photograph by Globe Photos.

Conference, which did nothing to reduce Soviet hegemony in Eastern Europe. The decent, naïve Truman had gone believing that if he met Stalin face to face, he could convince him of his errors.

Truman's greatest victory was not over any foreign aggressor but against Thomas E. Dewey, the 1948 Republican candidate who everyone assumed was a shoo-in. Embarking on a campaign trip nearly the length of a round-the-world tour, he exhorted, flattered, and chastised apathetic voters: "You stayed at home in 1946 and you got the 80th Congress, and you got just exactly what you deserved," he told them. "You didn't exercise your God-given right to control this country. Now you're going to have another chance." Truman kept his nerve even when a *Newsweek* poll of 50 political writers showed that all of them picked Dewey to win. Truman glanced at it and said, "I know every one of these 50 fellows. There isn't one of them has enough sense to pound sand in a rat hole."

Truman's second term produced more of the irresolution and controversy that have counted against him. The wisdom of the American entry into Korea was debatable, and while his dismissal of General Douglas MacArthur was certainly justified, his abrupt, uncommunicative handling of it was unwise. Though he desegregated the armed forces, civilian blacks got little but rhetoric (McCullough does not mention the 1946 visit to the White House of a delegation led by Paul Robeson, whom Truman told not to sue for an anti-lynching law with unseemly haste). And when Truman should have used the majesty of his office to crush real wickedness, he declined, saying, "You must not ask the President of the United States to get down in the gutter with a guttersnipe." Joe McCarthy, therefore, continued to spread his poison unchecked—in an atmosphere Truman had prepared by ordering the investigation of 3 million federal employees, with "reasonable grounds for belief that the person is disloyal" all that was needed for dismissal.

Although Truman could give in to occasional fits of temper, he was, McCullough says, a generally cheerful and lovable man who was respected for his generosity and lack of pretension. (He even made up with the music critic whose face he had threatened to rearrange when the man said what he thought of daughter Margaret's singing.) Truman's own loyalty to his friends was immense—one doesn't know whether to find it appalling or endearing that the U.S. was the first to recognize Israel not on the advice of the State Department but because Truman was shamed into doing so by his old partner in the men's-furnishings store, Eddie Jacobson. When he took the oath of office, Truman seemed disastrously small and inadequate for the job, his virtues those that anyone would expect of a president (honesty, industry, a thorough knowledge of ancient and modern history) or ones that, though nice, were irrelevant, such as marital fidelity. The depressing thing about *Truman* is realizing how the unfavorable comparisons made with other presidents in 1945 were possible only because the American public did not have access to a crystal ball.

In brief: DESPITE ITS TITLE, **Fifty Russian Winters: An American Woman's Life in the Soviet Union** (Pharos Books; 324 pages; $22.95) tells a story that is often as romantic and joyous as it is painful. In 1932, Margaret Wettlin, a Pennsylvania teacher who went to work in Russia for a year, fell in love with a theater director, Andrei Efremoff, and stayed for life. Wettlin saw the summer festival of the Mongols in Ulan Bator (wrestlers in loincloths and boots, hundreds of racehorses with child jockeys so small they had to be tied on, and free mare's milk for everyone); she bore children without anesthetics, even for a cesarean; she was evacuated from Moscow in wartime with her family on what became a 10,000-mile trek (at the first stop, her husband produced *The Marriage of Figaro*). Wettlin was idealistic about her adopted country for a long time, her admiration of the Russians' friendliness and of the endurance of a people who could survive such horrors as the siege of Leningrad blinding her to the cruelty and treachery of their government. She was even, for a time, impressed into service as a KGB informer, a job she disliked but felt was necessary until, because of her report recommending medical treatment for a pathetic, ailing agent, the woman was arrested. Wettlin refused to cooperate any longer, an action that might have brought arrest or worse, but was not harmed. (Her husband, though, was declared a nonperson.) After Efremoff died, she returned to Philadelphia to write this memoir, in an old-fashioned, sometimes flowery style that relates with much charm the tale of a burning idealism that it took a long time and a great deal of suffering to cool. . . . Sara Lewis's **Trying to Smile** (Harcourt Brace Jovanovich; 176 pages; $19.95) is a collection of good-natured stories about life's less satisfying moments: A schoolgirl goes to her father's funeral and runs into his mistress; a waitress loses interest in her lover after aborting another man's baby; an acting student, running away from her boyfriend's marriage to her sister, sees her new boyfriend lured away by her rival for the best parts. Plucky without being annoying, Lewis's beleaguered women find strength in their apparent placidity, living like the Californians who "had used the water from their pools to soak the roofs of their houses, hoping to protect them from stray sparks that blew from unpredictable directions." ■

GREENE STREET CAFE

"Greene Street is perfect for a party..."

GAEL GREENE, NEW YORK MAGAZINE

101 Greene Street in Soho • 212/925-1665

Birkenstock

25 styles of comfort to choose from. For men & women.

CATALOG UPON REQUEST.

TIPTOP SHOES

155 West 72 St., NY, NY 10023 (212) 787-4960

Outside local dialing area 1-800-WALKING

Gian Marino on the Park

Restaurant, Cafe, Private Dining

150 Central Park South

212-956-6204

496 NINTH AVENUE 37/38 (212) 967-7850

PRIVATE DINING ROOM, PARTY LOFT, CATERING

RESTAURANT

Bellevues

THE MANHATTAN CHILI CO.

302 Bleecker St. New York City 10014 212-206-7163

MONTE'S

Home-Made Pastas and Regional Specialties

Lunch • Dinner • Cocktails

AE & Visa – Closed Tuesday

97 MacDougal St. Tel. 228-9194

Bet. Bleecker & W. 3rd 674-9456

HSF

A DAZZLING ARRAY OF DIM SUM

AUTHENTIC HONG KONG STYLE CUISINE

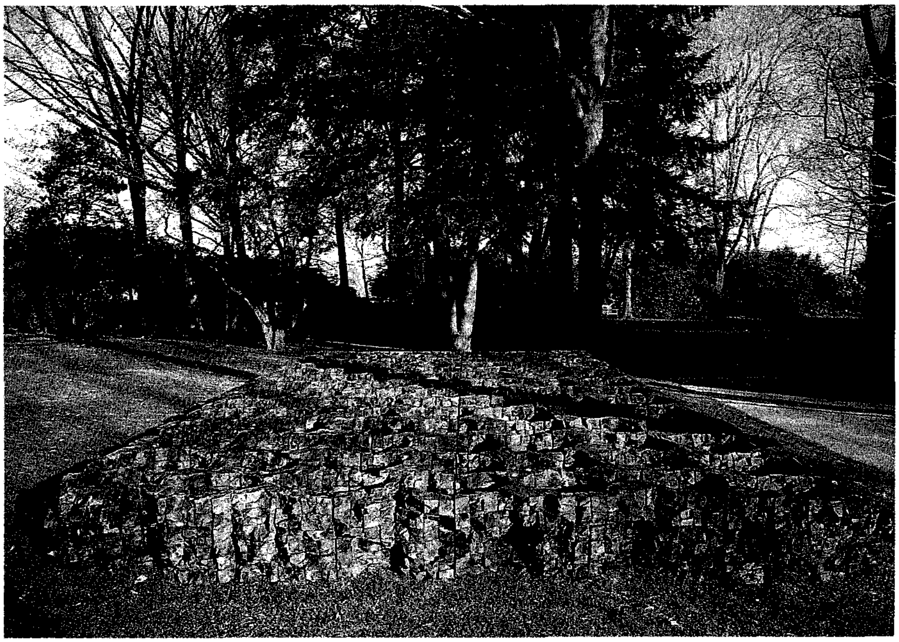
46 Bowery 374-1319

578 2nd Ave. (at 32nd St.) 689-6969

Art/Kay Larson

INSIDE OUT

> “. . .Within nature, Von Rydingsvard’s cedar performances find a sympathetic circumstance, one she subliminally recognizes. . .”



FORM WITHOUT FUNCTION: *The artist’s* ENE DUE RABE.

IN JUNE, AS ANYBODY WILL TELL YOU, INdoors and outdoors are two separate genres. What translates well in one may be slightly at odds in the other—like black tie at the beach. The line is drawn with some force at Storm King Art Center, in Mountainville, north on the New York State Thruway from Manhattan. Indoors, in the old mansion, are episodes in the decade-and-a-half career of **Ursula von Rydingsvard.** Outdoors, where perfect chartreuse lawns roll languidly toward forests and mountains, there are four massive hewn-cedar monoliths poised like natural artifacts within earth and sky.

To someone mainly (or entirely) familiar with Von Rydingsvard’s work inside a gallery, the metamorphosis of her outdoor sculpture is fascinating. The two aspects are related like caterpillars to butterflies: genetically identical, yet different in kind. Her sculpture indoors generates arguments, pro and con, about the organic and metaphoric bases of her art. But the outdoor work stops arguments altogether; it’s a massive and unquestioned presence—as though, like the best outdoor sculpture, it has been mashed together out of the stuff of the universe.

Von Rydingsvard arrived in New York in the seventies, at a point when some of her fellow artists had begun to run out of patience with the cold, serial, industrially fabricated look of minimalism. Not quite ready, perhaps, to drop out and grow vegetables on a commune, this new batch of sculptors nevertheless turned to older, more romantic, more handworked construction methods, and to the kind of earthy humanist metaphors their predecessors had deliberately scrapped.

So Von Rydingsvard starts her sculpture with a minimalist construction unit—a cedar four-by-four—but then stacks, dowels, and glues it, all the while flailing away with power saws. A video interview at Storm King shows her marking cedar pieces with a pencil and tossing them to her workmen, who chop them in a frenzy of electric mayhem. The outdoor works and some indoor pieces are then scoured with powdered graphite and wire brushes, leaving a silvery-black skin. The process is massively labor-intensive, visceral, and concentrated—something like playing professional tennis, you imagine.

Like much of the other organic-based sculpture originating in the seventies, these pungent stacks of perfumed wood send off a message about touch and craft meant to reverberate down long corridors of history and usage. The inside pieces hang on the wall (a shovel, a trough), stand on the floor (a chair, a set of bowls, stacked cones), or lie down (a set of coffins or stretchers). Always, they point in half a dozen directions at once. *Zakopane*—in Polish, the word means “to bury something forever”—appears torn from the wall of an ancient timbered stable, with its long row of troughs under a diagonal brace of roof rafters.

Zakopane, the best of the indoor works, is filled with a subsonic roar of alienation, almost a medieval disquiet. It relates back to the hewn-beam architecture of peasant-built Europe, a place of pigsties and mud, of hard labor under brute conditions, of physical limits constantly met. In medieval paintings you can sometimes get a sense of the clamor of that life, so clotted with the physical—with unanesthetized childbirth, disease, and death—that the promise of transcendence was the mind’s only freedom.

Von Rydingsvard, now as American as any of us, was born in Germany of Polish émigré parents and spent most of her first decade in European refugee camps, a history that doubtless gives her an unusual feeling for origins. There is anxiety in her work, also mourning and loss—sometimes a little too much of it. Symbols this emphatic are obliged to be obvious: coffins, boats, bowls, and so on. In her smaller pieces, she is frequently carried away by this need to *say* something. The stories bear a freight of sentiment and, therefore, constantly skirt the sentimental. The absence of mystery is caused by the presence of too much thoughtfulness.

Organic sculpture categorically looks a little odd in the clean, dematerialized, intellectual white space of a gallery or museum. It’s a clash of fundamental forms: ancient intuition versus the modern microchip mind. So it’s interesting to see what happens outside, in a genuinely primal place.

There, where trees and rocks grow cell by cell and mud layer by mud layer, this nomadic work somehow finds its peace. Nature is incremental but not orderly. The local mountains are built of shale that voluntarily splits into sheets. The trees leaf out in tiny units of cellulose and chlorophyll. Within nature, which performs its own version of stacking and eroding, Von Rydingsvard’s cedar performances find a

Photograph by Jerry L. Thompson, courtesy of the Storm King Art Center.

naturally sympathetic circumstance, one the artist subliminally recognizes. The lesser themes and distractions drop away. Thus the dignity and wholeness of the outdoor pieces. Part (cedar) tree, part (pulverized graphite) stone, these pebbled eminences seem to have sprouted like mushrooms from the wet earth.

The two horizontal works hug the ground line and, for that reason, retain some echo of human use. *ENE DUE RABE* (Polish for "one two three") is a thick paving of boatlike units, seven across and fourteen deep, but its function is obscured and it's simply intense, like a set of unexplained excavations. Farther out on the lawn, poised at the peak of a long hill, is *Land Rollers*—a kind of "corduroy road" of logs (really, glued-up cedar simulations of logs)—which serves to funnel the force of the horizontal dimension down the distant allée of maples in Storm King's meadow and out into space.

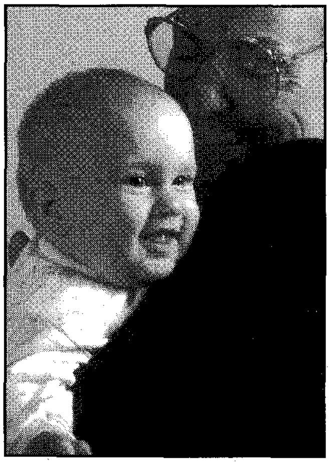
But the thrust of the local landscape is skyward, and so the two pieces that lift themselves upward are the most momentous. *Five Cones,* which resembles five people jammed shoulder to shoulder, has a lighter-than-air presence, like side-by-side tornadoes. Both characteristics have something to do with the work's humanity: The human shape and the force field of energy, together, make an identity.

In the end, Von Rydingsvard stops counting. *For Paul,* a massive stack of eroded cedar, is roughly the size of a giant redwood stump, but layered and weathered like a mountain gully. It's both sculpture and natural presence. To make a work so "about" nothing takes nerve. More nerve, in fact, than you can imagine. The sculptor has to be ready. *For Paul* is a summation and, ideally, a propulsion into sculpture's first rank.

To discover what "first rank" is about, you can take the hint offered by *Land Rollers* and walk down the hill, through the maple allée, to the far end of Storm King's property, where there is a new, permanent installation by **Richard Serra,** premier minimalist. *Schunnemunk Fork* is four thick steel sheets, partly buried in a gentle hillside. Cold-rolled by machine—not handcrafted or romanticized—the steel shares its monumental indifference with the landscape it occupies. It emerges from the ground like an outcropping, yet it's been consciously and purposefully placed (along eight-foot topographic lines descending the hill). It's not "about" anything, either, but it commands both space and time in its wild meadow.

Sculpture that tells no stories but its own is a sculptor's final aim. But as *For Paul* demonstrates, you can get there from many roads. (Storm King is about an hour and a half by car from Manhattan. For directions, call 914-534-3115. Von Rydingsvard's outdoor sculpture is on view through the summer of 1993.) ▬

VIRTUALLY PAIN-FREE LASER DENTISTRY!



The Future is Now

LASER DENTAL CARE℠
Laser, Cosmetic & Family Dentistry

DR. ALAN GOLDSTEIN
115 Central Park West
New York City
212 580 8100
1 800 54 LASEDENT

DR. ANA M. TRILIOURIS
56 Merrick Ave., Merrick
Long Island
1 516 378 7222
1 800 DENT LASER

DR. EUGENE M. SEIDNER
29 Smull Avenue, Caldwell
New Jersey
1 201 228 2233

DR. CLIFFORD BLUMBERG
650 Central Avenue
Cedarhurst, Long Island
1 516 569 4888

DR. JERRY SIMON
1500 Summer Street
Stamford, Ct
1 203 324 6171

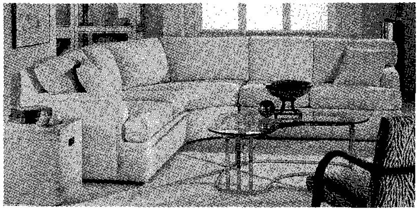
Members of the International Academy of Laser Dentistry

Foremost Furniture Presents...DESIGN EXPRESS
"Quality Custom Furniture in 4 Weeks Time"

Why have an empty room for months?

Order your custom designed furniture this week, and have it ready by July 31st...all at least 30% to 50% off manufacturer's suggested retail.

- Bedrooms
- Dining rooms
- Leather
- Wall units
- Living rooms
- Occasional



GET A FREE "DESIGN PLANNING KIT"
(with this ad, expires 6/4/92)

It won't take months to furnish your home at the Shore or on Park Avenue, right now you can take advantage of Foremost's exclusive Design Express service...design your custom room with some of the most impressive names in furniture! You'll get 30% to 50% off manufacturer's suggested retail and it will be ready for delivery or pick-up within 4 weeks time, that's before July 31st!!

ALWAYS THE FINEST CUSTOM FURNITURE AT 30-50% OFF!

- BERNHARDT
- CENTURY
- STANLEY
- EMERSON
- SEALY
- PRECEDENT
- CLASSIC GALLERY
- MOTION CRAFT

Partial list of "Design Express" manufacturer's...not all styles/fabrics available on Design Express.

HOURS:
MON, TUES, WED, FRI 9 to 6
THURS. UNTIL 7
SAT 9 to 5 & SUN 11 to 5

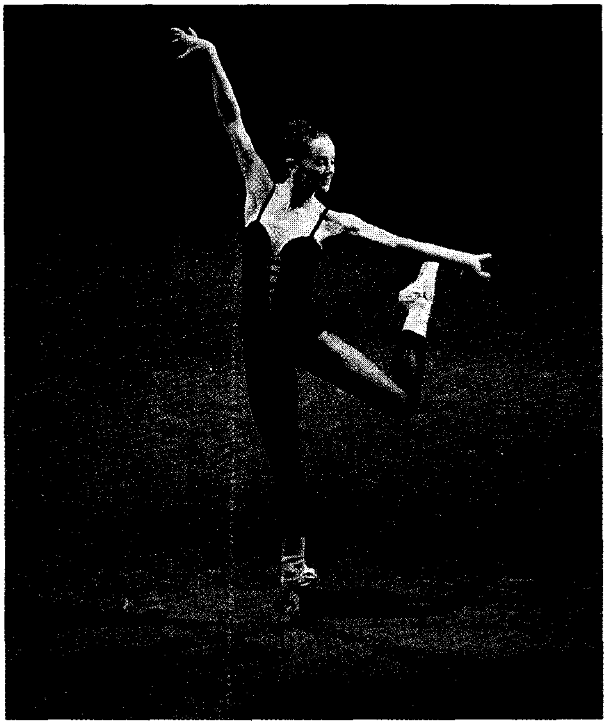
NY'S Leading Furniture Mall
FOREMOST FURNITURE
8 WEST 30TH ST. NEW YORK 212-889-6347

OVER 50,000 SQ FT OF FURNITURE ON SALE

Dance/Tobi Tobias

MOOD INDIGO

> ". . .Most of the Diamond Project cultivates chic menace. *Undertow*'s view of the depravity of urban existence is horribly apt. . ."



ALIEN: *Margaret Tracey in* Herman Schmerman.

THE NEW YORK CITY BALLET'S **Diamond Project**, a high-powered workshop with which the company attempted to foster its tradition of creativity, yielded one delightful piece. The other ten works—by members of the family, including artistic director Peter Martins, and a sprinkling of experienced outsiders—provided a week of tedium and disaster.

This was not surprising; we live in an infertile age for classical choreography. Remarkable only was the mood shared by the majority of these works. According to their common message, the world is a dark, lonely, vicious place, and these very qualities give it an erotic glamour ripe for exploitation. Martins himself, operating in his modernist vein, has regularly purveyed this view, and William Forsythe, who contributed a typical effort (*Herman Schmerman*) to the project, has conquered Europe with it. That the cultivation of chic menace should be so uniformly exercised, however, suggests slavish imitation and a canny eye on the *Zeitgeist*—hardly the conditions of "making it new."

The guidelines actually set by Martins for the project were that the choreographers adhere firmly to the classical idiom (he forgot to instruct them to be musical, though) and that the budget be modest—hence no scenery to speak of and costumes that were simply elaborations upon rehearsal garb. One suspects that orchestra-rehearsal time was also skimpy. The resident lighting designer, Mark Stanley, did his best to increase the sense of ambience with a moody-sky cyclorama and his customary subtle shifts in illumination; when he got desperate—which was, seemingly, often—he arranged for night to fall.

Spiritual night had fallen long before Stanley's announcements. In the mean-'n'-ugly ballets, as well as in some of the more noncommittal, isolation was a major factor. A pas de deux was no longer necessarily an occasion for physical and emotional connection but merely an instance of two people operating separately in a shared time and place.

This mutual estrangement was frequently accompanied by the "lonely crowd" effect: passersby eyeing one another impassively without even the perverted interest of voyeurs (though the latter abounded, too). In theory, these onlookers (human Call Waiting intrusions) interrupted any relationships that might have been developing, but intimacy, which is predicated upon communion in privacy, had long since vanished from this alienated world. Image had taken its place, facsimiles available for general sale.

When actual connection occurred, especially between the sexes, it was likely to be mechanically antagonistic, suffused with gratuitous hostility ("But I *always* feel this way when I get up in the morning. Doesn't everybody?"), the rage cold in tone, impassioned only in its dangerous energy. Speed was well represented for its own sake (showing off the performers' sharp, slick technique) and as a metaphor for urban frenzy and personal fury. Inevitably, such choreography used the dancers as ciphers. Not only was much of the action erratic in its rhythm and pattern; often the movement seemed disassociated from the very bodies making it.

And then there was Richard Tanner's *Ancient Airs and Dances*—a veritable oasis in the desert—set to ingratiating excerpts from the orchestral suites of Respighi. Understated and utterly civilized, it has intelligence, charm, and wit—qualities sadly lacking in the project's other offerings.

At the heart of the ballet—which proposes a society that can combine graciousness with vitality—lie three contrasting duets. They are quietly inventive and moving. Wendy Whelan, thrillingly unruly, is given a good measure of freedom by Damian Woetzel. Himself a highflier, he seems to understand that this is the way to bond with her; the pairing makes her wildness look attractive instead of eccentric. Philip Neal squires Valentina Kozlova in a buoyantly cheerful duet studded with folk motifs that refer to the ballerina's Russian origins. The material also urges Kozlova, who is usually content with striking luscious poses, to an unaccustomed liveliness. Heather Watts and Jock Soto, so often paired in the past, have an extended encounter that explores the perverseness inherent in Watts's dancing, the velvety quality both dancers can achieve, and something of the unfathomable nature of sexual attraction.

As I've suggested, the choreography builds upon its dancers' individual temperaments and reveals new aspects of them. From the evidence of the Diamond Project works, this is not a function one can take for granted. Neither is acumen—coupled, as Tanner manages it here, with mod-

REJECT: Undertow.

Photographs: top, Paul Kolnik; bottom, Martha Swope.

esty, apparent sincerity, and a complete absence of attitudinizing that panders to the public.

AMONG THE FIRST-RANK CLASSICAL CHOREographers of our century, **Antony Tudor** is the most elusive. Consumed by a lack of confidence in his ability to achieve anything like the perfection he envisioned, he was parsimonious in his output. Of the works he did realize, only a handful can be counted in the active repertory. (Some of these were created in the England that bred him, some in his adopted America.) Even these are increasingly vulnerable to erosion and loss. His tender, painterly *Romeo and Juliet,* for example—which blessedly eschews evening length and the self-important Prokofiev score—is probably beyond recall.

American Ballet Theatre, Tudor's official custodian in the States, does what it can with *Jardin aux Lilas, Pillar of Fire, Dark Elegies,* and the late *Leaves Are Fading*—occasionally with *Dim Lustre* and *Gala Performance* as well. But given its present dancers' emphasis on technical prowess rather than dramatic sensibility, and its audience's taste for zippier fare, it can't do much.

Tudor's reputation as one of the great ones, and the undisputed emperor of expression, rests largely in the memory of those who saw his best ballets brought to life by artists who were by nature attuned to them. (And who were coached by Tudor—provoked into illuminating performances by his deadly psychological insight, his wicked wit, and his uneasy but profound acquaintance with love.) Nevertheless, this season ABT has gallantly restaged *Undertow,* the most difficult of Tudor's major works.

Actually, some would consider *difficult* a euphemism and opt for *disagreeable* or—partly because the characters are ironically endowed with names from classical mythology—*inscrutable.* The dance is the psychological portrait of a sex murderer: Rejected by his mother in favor of the man in her erotic life, this warped innocent learns about human nature from the sordid violence he finds in the streets—as furtive observer or frustrated participant. Tormented by shame and rage, he's propelled to the inevitable killing, then moves on to an ambiguous epiphany that prompts the viewer to feel pity, even empathy, for him.

The "story" is depicted in spare, disjunctive vignettes, strange and searing in their peculiarity, their language an original blend of mime and dancing. Although the work was created in 1945, its view of the isolation and depravity of urban existence is horribly apt today. Sallie Wilson, a dramatic dancer who excelled in the Tudor repertoire, has staged the piece with inspired simplicity. The action is bold and clear, mercifully free from artificial emoting; Wilson never allows her results to depend upon the kind of generated-from-within acting natural to her and her predecessors but foreign to most of today's blank, efficient performers. Her production is like a handsome, accurate diagram through which you can read what the choreographer meant.

In the course of his career, Tudor also fashioned a number of modestly ambitious ballets. Two of these, along with the more substantial *Judgment of Paris*—made in 1938 and later co-opted by ABT—were staged this spring at Florence Gould Hall by the New York Theatre Ballet. As usual, this chamber company did a respectable, and often charming, job with relatively meager resources.

The 1963 *Fandango* (to music by Antonio Soler) draws on Tudor's notorious streak of acerbic, sardonic humor. It's a rival–prima donnas excursion for a quintet of tempestuous females armed with mantillas, blood-hued roses variously positioned, pointe shoes that seem to permit fierce heel work, and imaginary castanets. The choreography satirizes two things simultaneously: theatricalized Spanish dancing and ballet-Spanish, all the while enjoying the beauties of these wildly stylized genres. Though the piece is a bagatelle, its structure is constantly fresh; apparently Tudor couldn't be banal if he tried.

The choreographer gave himself every opportunity for ingenuous sentimentality in the 1953 *Little Improvisations,* which shows a boy and a girl playing together at the age when sexual awareness is just around the corner. Yet he is able to explore the situation at some length (twelve minutes of Robert Schumann's *Kinderscenen*) and keep the feeling fresh. The just-adolescents are predictably imaginative with the simple props that are their toys, unpredictably spiteful (there's always a forked tongue lurking in Tudor's Edens), and altogether delightful, though they seem to dwell in a world that has vanished forever.

Judgment of Paris (set to selections from Kurt Weill's *Threepenny Opera*) transposes the classical tale to a seedy boîte, where three ladies of the evening display their tawdry charms, vying for a client rendered progressively more incapable of discrimination by cheap drink. The whole thing is so sad and funny—one of the tarts still has some youthful freshness; the most appalling operates with the tired, cynical efficiency of a pro—because it's a fair portrait of the human condition, to say nothing of the conditions under which one puts on a show. In the original, London production (a curtain-raiser for a play, Gogol's *Marriage*), Tudor himself played the john auditioning the local talent; Hugh Laing, his longtime associate in art and life, was the waiter who'd seen it all. ▬

The Russian Tea Room

More than just champagne and caviar...

Two Private Rooms
The New York Room and Cafe
For 25-500 — 365 Days a Year

Specializing in Cabaret Evenings,
Holiday Gatherings,
Czar's Feasts, Power Breakfasts,
Press Lunches, Corporate Conferences
and Pre- and Post-Theatre Events

For information, please call
(212) 265-0947
150 West 57th Street • New York

VILLA MOSCONI
"HAS THE LOOK, FEEL & TASTE OF A RESTAURANT IN MILAN!" -POST
LUNCH • COCKTAILS • DINNER
69 MACDOUGAL ST., N.Y.C. • (212) 673-0390
(bet Bleecker & Houston Sts) Greenwich Village
Closed Sunday Private Parties

Victor's Cafe 52
NEW YORK • MIAMI
THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

Halcyon Restaurant
Fine American Cuisine with an International Flair
Breakfast • Lunch • Dinner • Late Supper & Pastries
Pre-Theatre Dinner $33 • Private Room for Parties
151 West 54 St. (6-7 Ave.) 468-8888 Free Parking

Dinner for 2 under $20, Mon.-Fri.
CUCINA & CO.
European cafe and take out.
Pan Am building lobby. 682 2700

La Petite Auberge
RESTAURANT FRANCAIS
PRE-THEATRE $18.75 = Complete 4 Course =
15 years of consistently superb French Classic Cuisine.
116 Lexington Ave., (at 28th St.) • Res: 212-689-5003

The Underground Gourmet/Fran Schumer

PALACE COUP

“. . .Appetizers are so good, consider a half–mezza Yaldzlar and call this your meal. At My Kitchen, the waiters are paragons. . .”

YALDZLAR: *A royal spread and geraniums in the front yard.*

THERE ARE TWO GREAT CUISINES IN THE world, and Lebanese isn’t one of them. It’s a strong contender, however, at **Yaldzlar** (566 Third Avenue, near 37th Street; 557-0055), a three-month-old Lebanese restaurant with outdoor seating and geraniums blooming in its front yard.

Plant yourself there, too, and order fatouch, the salad T. E. Lawrence might have wished were named for him. It’s more cooling than the classic Caesar, with fresh chopped mint, parsley, lemon, and—instead of oil-soaked croutons—crackling bits of pita bread ($3). That magic herb is cardamom, just the thing for spring.

Arayess look like tea sandwiches, but there’s nothing dainty about the soft, chewy triangles filled with spicy lamb and caramelized onions ($4). Kelaj is the same basic concept but with cheese, in this case a mild and seductively rich haloumi ($4).

Appetizers are so good, you might consider a half–mezza Yaldzlar (six items for $18) or a whole (twelve for $32) and call this your meal. If you do, be sure to include makanik, lamb sausage made the tiniest bit sweet with cinnamon ($5 alone). The moussaka here bears no resemblance to the traditional Greek version; it’s more like caponata, sweet and oily eggplant in a lively tomato sauce ($3).

You’ll want labne, too—yogurt, fresh and minty, with the luxurious texture of sour cream ($2.50). Scoop with pita or save that ritual for baba ghannouj. Here the eggplant is barbecued, which gives it a properly smoky taste ($3).

Skip the dull and doughy spinach pie and timid foul modammas (fava beans that are overcooked and underspiced, $3), and cleanse your palate, instead, with tabbouleh. It’s dense with parsley but not so much that the sweet, nutty taste of the bulgur doesn’t come through ($3).

Among the entrées, shish taouk is a juicy chicken breast marinated in lemon and oil. The beef kebabs are made with buttery fillets, and lamb, in any form, is served sizzling and pink. Most of the above are grilled with tomatoes and onions, the whole works wrapped in a sheath of nearly translucent Lebanese bread. With salad and a choice of rice, homemade fries, or steamed fresh vegetables on the side, it’s surely the most sumptuous sandwich to hit town, and reasonable ($10 for chicken; $12 for lamb or beef).

Desserts are variations on the baklava theme (nuts, honey, and phyllo or shredded wheat), plus Turkish coffee or mint tea. Though cut beautifully, the fresh mangoes were sour. There are pale-gold walls and gilt-framed prints circa 1905, but the most attractive feature of Yaldzlar (the name of an Ottoman palace) is its clientele. Omar Sharif doesn’t eat here, but lots of men who look like him do.

Yaldzlar is open 11 A.M. to 11 P.M. every day. Bring your own liquor. A.E., D.C., M.C., V.

My Kitchen (206 THIRD AVENUE, AT 18TH Street; 387-8888) isn’t your kitchen, but with lunch and dinner specials priced so reasonably ($5.95, $8.95), you might as well set up headquarters here. Seating capacity: 50 lucky souls.

Breads are exquisite and served in gorgeous abundance the minute you sit down in this highly regarded catering shop–cum–restaurant: nutty whole-grain, chewy sourdough, and sourdough with toasted onion, in a basket with a crock of cold butter.

Entrées vary. On a recent visit, the seafood paella came with saffron and too much luscious sweet butter, which some of us don’t mind one bit; the rigatoni Alfredo was flecked with crunchy broccoli and snow peas, all bound in a cheesy cream with a hit of pesto.

This or any of the special entrées comes with soup (the Cajun black-bean soup is light and expertly spiced) or salad (with tangy Parmesan and a blistering Dijon-and-oil dressing, a fire-eater’s dream).

An herb omelet at lunch was spare but perfectly turned, and, also in the Spartan department, a chicken breast with vegetables was juicy, delicately seasoned with cilantro and dill, and won’t make you fat. Leave that to the opera cake dripping with chocolate and mocha buttercream—the only gold-lamé-coated cake around.

The atmosphere in this pretty white-washed shop shows what you can do without a lot of hoopla or cash—fresh flowers, glistening tiles, pipes painted carnival colors, and an owner in the habit of giving truffles away. They are doubly rich chocolate and, like all the desserts, à la carte. The waiters are paragons: They know the menu—plus, they’re nice.

My Kitchen is open for lunch 11:30 A.M. to 3:30 P.M. and for dinner 5:30 P.M. to 10:30 P.M. Tuesday through Sunday, for brunch 11:30 A.M. to 3:30 P.M. Saturday and Sunday. Wine available, or bring your own. A.E., M.C., V. ■

Photograph by Charlie Samuels.

SALES & BARGAINS

BY LEONORE FLEISCHER

FELIX UNGARO

THIS DISCOUNT MEN'S CLOTHIER FEATURES traditional clothing made in Europe and domestically for such labels as Ungaro, Polo/Ralph Lauren, Lanvin, Abriani, Profilo, and Perry Ellis. Wool suits come in sizes 36–46S, 36–54R, 38–54L, and 42–48XL, plus portly, short, and extra-small cadet sizes; sport jackets come in 36–46S, 36–52R, and 40–50L; and slacks come in waist sizes 30–46. Suits were $399–$539, now $269–$339, such as Ungaro suits, were $499–$539, now $339; wool and wool-and-silk-blend sport jackets, were $269–$399, now $149–$249; wool slacks, were $89–$139, now $69.50–$79.50; tuxedos by Perry Ellis, Lord West, and Abriani, in sizes 36–46S, 36–54R, 38–54L, were $319–$499, now $249–$319. A.E., M.C., V., checks accepted; exchanges possible on unaltered merchandise; free alterations. *Gilcrest Clothes Co., Inc., 900 Broadway, near 20th St., third floor (254-8933); Mon.–Fri. 8 a.m.–5:30 p.m., Sat. 8:30 a.m.–5 p.m., Sun. 10 a.m.–4 p.m.; through 6/30.*

THE FORSYTHIA SAGA

THESE BEAUTIFUL AND REALISTIC FLORAL arrangements are handmade from silk and other materials and emphasize such English garden flowers as sweet peas, pansies, hollyhocks, larkspurs, lupins, delphinium, freesia, foxglove, cabbage roses, dogwood, forsythia, hydrangea, lilies, and peonies. They come in various containers and sizes, from a small basket, retail $85, here $55, all the way up to large arrangements in handsome ceramic vases, retail $950–$1,000, here $250–$350. Checks accepted; no credit cards; all sales final. *Jane Sybilla Crosland (734-4216); Mon.–Sat. 9:30 a.m.–5 p.m. (by appointment only); through 6/20.*

CAFTAN MARVEL

DAPHNE HAS ATTRACTIVE WOMEN'S clothing in sizes 14–32, and now spring and summer merchandise is reduced. For example, cotton 3-piece jewel-trimmed knit sets which include pants, T-shirt, and jacket, were $220–$300, now $110–$150; lined rayon blazers, were $114–$255, now $68–$153; knit separates, including jackets, skirts, culottes, and shorts, were $65–$88, now $33–$44; two-piece and three-piece summer suits, were $184 and $275 respectively, now $125 and $165; silk tunics, were $135, now $81; cotton and rayon caftans, were $95–$114, now $49–$63; crinkled-polyester separates, were $82–$95, now $41–$48; linen-and-silk-blend tops and skirts, were $85–$130, now $43–$65. A.E., M.C., V., checks accepted; all sales final. *Daphne, 473 Amsterdam Ave., near 82nd St. (877-5073); Mon.–Sat. noon–7 p.m. and Sun. 1 p.m.–6 p.m.; while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

FAUX TROT

THIS WHOLESALE-COSTUME-JEWELRY company knocks off pieces by very famous designers and sells them to the public at wholesale prices every Friday afternoon. For instance, 30-in. gold-tone chain with heart-shaped pendant of *faux* pearl, jet, or gold, here $8; matching clip earrings, $8; hoop earrings are $2 the pair; charms to go on the hoops ranging from a star or a man in the moon, here $2 each, up to a *faux*-jet heart, here $6 each; *faux*-pavé-diamond ball on a 36-in. golden-box chain, here $12; aurora-borealis-style Austrian-crystal necklace, here $20. Cash only; all sales final. *Ammosa Enterprises, Inc., 389 Fifth Ave., near 36th St., Room 203 (779-2890); Fri. 1–5 p.m.*

KING TAUT

LIA SCHORR SKIN-CARE SALON DOES A great job on men as well as women and now offers a special for both sexes. Through July, when you book a deep-cleansing facial for $55, you get not only a free manicure but your next facial or massage at half-price, $27.50. When you book a pedicure for $30, a manicure in the same sitting or at a later date is $5; a seaweed facial, usually $83, is now $45. An appointment is necessary. A.E., M.C., V., checks accepted. *Lia Schorr Skin Care Salon, 686 Lexington Ave., near 57th St., fourth floor (486–9670); Mon.–Fri. 9 a.m.–8 p.m., Sat. and Sun. till 5 p.m.; through 7/31.*

PROSPECT: PARKS

IF YOU USE NEW YORK STATE'S RECREATIONAL parks, you should know about the Empire Passport, which is good for unlimited use for 12 months and costs $30. The pass offers vehicle entry (usually $3–$4 per vehicle) to all 150 state parks, including state-operated Long Island beaches and most of the forest-preserve parks in the Catskills and the Adirondacks. (If you're 62 years or older, you are admitted free of

MARK'S
RESTAURANT • BAR
Breakfast • Lunch • Dinner
Afternoon Tea • Brunch
"A too-good-to-be-true oasis of civilized dining..."
-Mimi Sheraton's TASTE
•• Bryan Miller, N.Y. Times
AT THE MARK HOTEL
MADISON AVENUE AT EAST 77TH STREET,NEW YORK,NY 10021
Reservations (212) 879-1864

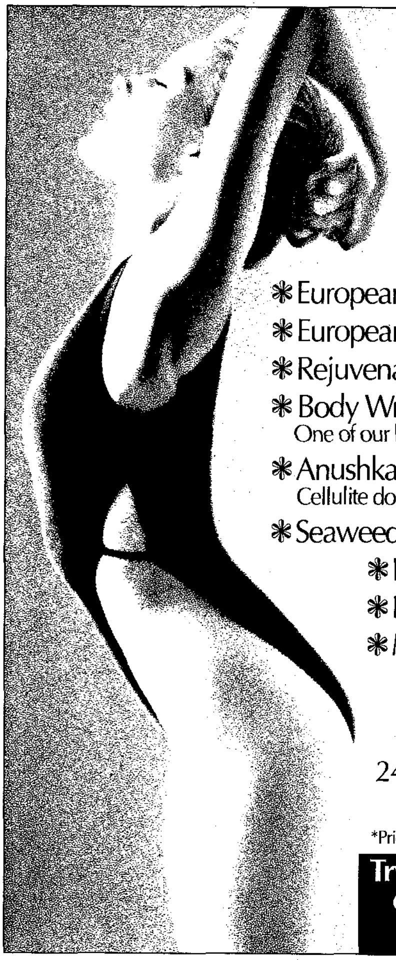
HIRICA FRENCH BALLERINAS
Over 70 colors in suede, leather, and glitter for women and children.
Our new store:
FRENCH SOLE
281 Columbus Ave.
(212) 875-8810
FRENCH SOLE
985 Lexington Ave.
(212) 737-2859
mail orders accepted
free catalog on request.

Mitali
FINE INDIAN CUISINE
featured in GOURMET Aug.'86
West Village
296 Bleecker St.
res: 989 • 1367
East Village
334 E. 6th St.
res: 533 • 2508
Private parties up to 100 guests. Major credit cards.

Complete dinner $17.95, $29.95 for two
Trattoria
Pan Am building lobby. E. 45th. St.
Mon.-Fri. (212) 661 3090

The Pasta Pot
New York City's Place for Pasta
LUNCH • DINNER • HAPPY HOUR
160 Eighth Ave. (Corner of 18th St. & 8th Ave.)
New York City (212) 633-9800

LETIZIA
SUPERB
ITALIAN CUISINE
★ ★ ★
"conducive to entertaining VIPs."
—Zagat Survey
"The joy of dining."
—Tony Pecora
Private Party Dining Room Available
1352 First Avenue.
bet. 72nd & 73rd Sts.
(212) 517-2244
LETIZIA



Cellulite Free Bodies Begin At Anushka

We don't promise miracles, we deliver results.

All at Special Prices until July 3rd, 1992.

	Was	Now*
✻ European Massage or Aromatherapy	$65	**$55**
✻ European 1 hr. Facial or Glycolic Peel	$60	**$48**
✻ Rejuvenating René Guinot 1 1/2 hr. Facial	$75	**$62**
✻ Body Wrapping Deluxe Detoxifier One of our body wraps & 1/2 hr. cellulite massage	$110	**$75**
✻ Anushka's Quick Fix Cellulite double treatment & 1/2 hr. cellulite massage	$180	**$90**
✻ Seaweed or Dead Sea Mud Wrap	$80	**$65**
✻ Full Leg and Bikini Wax	$65	**$45**
✻ Electrolysis - 15 minutes	$27	**$20**
✻ Manicure and Pedicure	$49	**$39**

Anushka Established 1972

241 East 60th Street (between 2nd & 3rd)

212-355-6404

*Prices good on single treatments only. **Any passive exercise treatment.

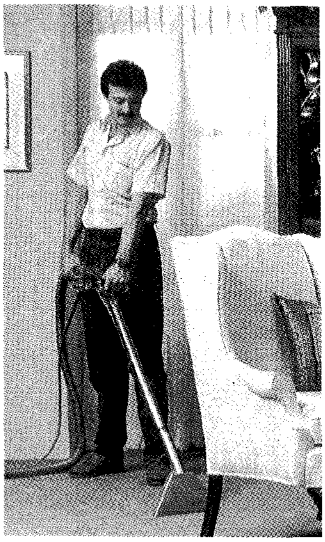
Try our Anti-Cellulite at Home Program.
Get 1 Free Cellulite Treatment** with every
$75 purchase of Cellulite Products.

TWO WEEKS ONLY

25% OFF

CLEANING SALE

RUGS • CARPETING • FURNITURE



WALL TO WALL CARPET & UPHOLSTERED FURNITURE

Expertly cleaned in your home.

AREA RUGS

Oriental, custom and domestic rugs picked up, cleaned in our plant and delivered.

ALL AT 25% OFF!

Minimum order $50.

SATURDAY SERVICE AVAILABLE
MASTERCARD, VISA, PERSONAL CHECKS ACCEPTED

CALL MON.-FRI. 8:30 A.M.-5:30 P.M.;
SAT. 9:00-1:00 P.M.

ALL BOROUGHS 718-383-7000
NASSAU & SUFFOLK 516-483-6900
WESTCHESTER & ROCKLAND 914-328-0127
NEW JERSEY & LOWER CONN 800-635-0058

LONG ISLAND CARPET CLEANERS, INC.

NEW YORK'S LARGEST CARPET CLEANER

charge on weekdays simply by showing your driver's license.) To get an application for the Empire Passport, write to *Passport, New York State Office of Parks, Recreation, and Historic Preservation, Albany, New York 12238.*

MUSCLE TOV

THIS HIGHLY REGARDED EXERCISE STUDIO limits its classes to a maximum of 16 students and specializes in physical conditioning combining elements of cardiovascular conditioning, weight training, and sport training. It is now offering new students a 20 percent discount on cards of 10 and 20 classes, were $140 and $260 respectively, now $112 and $208, and you can try out one free class (by reservation only) before making up your mind. *Ron's C-57, 154 W. 57th St., ninth floor (315-2424); through 8/1.*

COLLAR I.D.

ONE-OF-A-KIND SAMPLES OF SPRING AND summer men's and women's Italian sportswear (some overstock in men's wear) are here at below wholesale. For example, for men, woven and silk-jacquard neckties, retail $60–$95, here $25; size M shetland, cashmere-blend, and merino sweaters, retail $120–$250, here $60; size M cotton dress shirts with European collars, in solids or stripes, retail $90–$150, here $40; suits and jackets in size 40 for samples, 40–44R for stock, in light tropical wools and silk-and-linen blends, retail $300–$1,200, here $250–$475 for the suits and $225–$325 for the jackets. For women, samples in sizes 6 and 8 include pure merino separates, retail $150–$250, here $50–$90; wool slacks, retail $150–$250, here $60; linen slacks, retail $125, here $40. Cash only; all sales final. *Jean Robert, Ltd., 46 W. 55th St. (246-1979); Mon.–Fri. noon–6 p.m.; through 6/19.*

AN ART DAY'S NIGHT

IF YOU WANT TO SEE THE MONUMENTAL ART exhibit "Picasso and Things: The Still Lifes of Picasso," you'll have to go to Philadelphia before the exhibit closes on August 30, because it won't be going anywhere else in the United States. The Four Seasons Hotel is right near the Philadelphia Museum of Art, and it is now offering a package that includes a discount on rooms and a pair of "V.I.P. Anytime" passes to the exhibit. The rooms, usually $265 (for one or two guests) per night, are now $175 for Friday, Saturday, or Sunday nights. During the week, they are now just $210 per night. Call or write for reservations: *The Four Seasons Hotel, One Logan Square, Philadelphia, Pa. 19103 (215-963-1500 or 800-332-3442); through 8/30.*

A Complete Entertainment Guide for Seven Days Beginning

JUNE 10

109
MOVIES

118
THEATER

123
ART

127
MUSIC & DANCE

129
RESTAURANTS

135
OTHER EVENTS

136
CHILDREN

137
NIGHTLIFE

139
RADIO

140
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 6/16: *Wisecracks* (1991). #2—5/29–6/11: *The Proud Ones* (1953). 6/12–18: "Lubitsch in Berlin." 6/12: *Anna Boleyn* (1920); *The Doll* (1919). 6/13: *The Oyster Princess* (1919); *Kohlhiesel's Daughter* (1920). 6/14: *The Mountain Cat* (1921); *Loves of Pharoah* (1922). 6/15: *Sumurun (One Arabian Night)* (1920); *The Eyes of the Mummy* (1918). 6/16: *Madame Dubarry (Passion)* (1918). #3—*Once Upon a Time in China.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Alien 3.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*The Waterdance.* #2—*Mediterraneo.* #3—*Night on Earth.* #4—*Delicatessen.* #5—*Zentropa.* #6—*Pepi, Luci, Bom.*

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—5/22–6/7: *Frida Kahlo: A Ribbon Around a Bomb.* Opening 6/8: *The Lost Prophet.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Alien 3.* #2—*Alien 3.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 6/4–6/14: "The New York International Festival of Lesbian & Gay Film." See Museum, Societies, ETC for details. 6/15–16: *My Own Private Idaho* (1991); *Mala Noche* (1984–7).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Basic Instinct.* #2—*Class Act.* #3—*Lethal Weapon 3.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 6/10: *The Fountainhead* (1949); *The V.I.P.'s* (1963). 6/11: *Harold and Maude* (1971); *Where's Poppa?* (1970). 6/12–13: *All About Eve* (1950); *Sunset Boulevard* (1950). 6/14: *Seven Samurai* (1954). 6/15: *La Dolce Vita* (1960). 6/16: *Macbeth* (1971); *Othello* (1965).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Patriot Games.* #2—*Incident at Oglala.* #3—*Patriot Games.* #4—*Thunderheart.* #5—*Poison Ivy.* #6—*Deep Cover.* #7—*Wayne's World.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Sister Act.* #2—*Encino Man.* #3—*Cabeza de Vaca.* #4—*Lovers.* #5—*Cold Heaven; Toto le Heros.* #6—*Beautiful Dreamers.* #7—*Daughters of the Dust.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Fourth Animation Celebration.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Far and Away.* #2—*The Player.* Opening 6/12: *Housesitter.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Famine Within.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Proof.* #2—*Europa, Europa.* #3—*Raise the Red Lantern.* #4—*A Midnight Clear.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*White Sands.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Lethal Weapon 3.* #5—*Class Act.* #6—*Basic Instinct.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Alien 3.* #2—*Alien 3.* #3—*Far and Away.* #4—*Sister Act.* #5—*The Player.* #6—*The Player.* #7—*Patriot Games.* #8—*Patriot Games.* #9—*Far and Away.* Opening 6/12: *Housesitter.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*A Midnight Clear.* #2—*Encino Man.* #3—*My Cousin Vinny.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Playboys.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Alien 3.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Patriot Games.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Far and Away.* Opening 6/12: *Housesitter.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Sister Act.* #2—*Encino Man.* #3—*White Men Can't Jump.* #4—*Sister Act.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Class Act.* #2—*Class Act.* Opening 6/12: *Housesitter.*

MOVIES

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Patriot Games.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*Basic Instinct.* #5—*Deep Cover.* #6—*Alien 3.* #7—*Alien 3.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sister Act.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 6/11: *Beauty and the Beast.* Opening 6/12: *Aces: Iron Eagle III.* **EMBASSY 3—** Through 6/11: *Wayne's World.* Opening 6/12: *Beauty and the Beast.* **EMBASSY 4—***Sleepwalkers.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*City of Joy.* #2—*Beethoven; Split Second.* #3—*Where Angels Fear to Tread.* #4—*Fried Green Tomatoes.* #5—*Diary of a Hitman.* #6—*My Cousin Vinny.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Sister Act.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Far and Away.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Mambo Kings.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*The Favor, the Watch, and the Very Big Fish.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Encino Man.* #2—*Lovers.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Fried Green Tomatoes.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Cold Heaven.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *A Midnight Clear.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Deep Cover.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Class Act.* #2—*Class Act.*

53. BARONET—Third Ave. at 59th St. (355-1663). *The Waterdance.* Opening 6/12: *Housesitter.* **CORONET—***Far and Away.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Proof.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Sister Act.* **CINEMA II—***For Sasha.* **CINEMA THIRD AVE.—** *The Playboys.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Raise the Red Lantern.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Alien 3.* #2—*Alien 3.* #3—*Alien 3.* #4—*Poison Ivy.* #5—*Beethoven; Crisscross.* #6—*City of Joy.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Wayne's World.* #2—*Basic Instinct.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Lethal Weapon 3.* #2—*Patriot Games.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Beautiful Dreamers.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Patriot Games.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Encino Man.* #2—*Sister Act.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Casablanca.* #2—*Lethal Weapon 3.* #3—*Class Act.* #4—*Basic Instinct.* #5—*Ferngully: The Last Rainforest; Thunderheart.* #6—*Lethal Weapon 3.* #7—*Lethal Weapon 3.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Far and Away.* #2—*Alien 3.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Encino Man.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night on Earth.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Adjuster.* #2—*Monster in a Box.* #3—*Adam's Rib.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Far and Away.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Patriot Games.* #5—*Class Act.* #6—*The Player.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Alien 3.* #2—*Alien 3.* Opening 6/12: *Housesitter.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Basic Instinct.* #2—*My Cousin Vinny.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Alien 3.* #2—*Lethal Weapon 3.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 6/6–13: "Echoes of Discontent." 6/13: A panel discussion: "Image as Weapon: Media and Politics in Asia," followed by screenings of *Even a Small Blade of Grass Has a Name* (1990); *Ynang-Bayan: To Be a Woman Is to Live at a Time of War* (1991). "Burt Lancaster: The Tough Guy." 6/13: *The Killers* (1946), dir. Robert Siodmak; *Local Hero* (1983), dir. Bill Forsythe. 6/14: *Brute Force* (1947), dir. Jules Dassin; *Birdman of Alcatraz* (1962), dir. John Frankenheimer.

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 6/10–14: *The Importance of Being Earnest* (1991), dir. Kurt Baker. 6/12: "Essential Cinema: Marie Menken Program #1." 6/12–14: "Premiere: Palestine Today" *Palestinian Diaries-Chronicles of an Occupation* (1990). 6/13: The Education Project presents "Year End Film and Video Exhibition (1991–1992)." 6/13: "Essential Cinema: Marie Menken Program #2." 6/13, 14: "Robert Huot: A Retrospective." 6/14: "Essential Cinema: Jonas Mekas."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 5/30–6/13: "From Vitagraph to Spike Lee: Brooklyn on Film." 6/13: *Brooklyn Queens* (1990); *The Landlord* (1970).

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. "Act of Video Festival and 20th Anniversary Benefit Party." 6/12: *Praise House*, dir. Julie Dash; *Summer of 1991*, dir. Not Channel Zero collective; *"Rewind! Looking Back at DCTV* (1972–1992).

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 6/12–14: "Act of Video Festival." 6/12: "20th Anniversary Benefit Party."

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "Changing Japan: New Ways in a traditional Society." 6/9: *Death by Hanging* (1968), dir. Nagisa Oshima. 6/10, 11, 13: *Extremely Personal Eros: Love Song* (1974), dir. Kazuo Hara. 6/10, 13: *Sumo Do, Sumo Don't* (1992), dir. Masayuki Suo. 6/11: *The Victims and Their World* (1971), dir. Noriaki Tsuchimoto. 6/12, 14: *World Apartment Horror* (1991), dir. Katsuhiro Otomo. 6/12: *For Kayako* (1984), dir. Kohei Oguri. 6/14: *A Farewell to the Land* (1982), dir. Mitsuo Yanagimachi. 6/15, 16: *Town Alive* (1985), dir. Masato Koike. 6/15, 16: *The Emperor's Naked Army Marches On* (1987), dir. Kazuo Hara. 6/17: *A Promise* (1986), dir. Yoshishigue Yoshida. Special June Programs: *Crows and Sparrows* (1949), dir. Zheng Junli. **Mozart on Film**—6/26, 27, 30: *The Mozart Brothers* (1986), dir. Suzanne Osten.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 6/16: *Vagabond* (1986), dir. Agnes Varda; *Living Rooms* (1990), dir. Nicole and Amanda Ma. The filmmakers will be present.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 6/8–14: "The Films of Louis Malle." 6/10: *Le Voleur/The Thief of Paris* (1967); *L'Inde Fanôme/Phantom Indi* (1969); *Viva Maria* (1965); *Zazie dans le Métro* (1959); *Privée/A Very Private Affair* (1961). 6/11: *L'Inde Fanôme/Phantom Indi* (1969); *Black Moon* (1975); *My Dinner with André* (1981); *Alamo Bay* (1985). 6/12: *Humain, trop Humain/Human, too Human* (1974); *L'Inde Fanôme/Phantom Indi* (1969); *Pretty Baby* (1978); *Atlantic City* (1980); *Crackers* (1983). 6/13: *God's Country* (1986); *And the Pursuit of Hapiness* (1987); *Lacombe Lucien* (1973); *Au Revoir les Enfants* (1987); *Milou en Mai/May Fools* (1990).

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** 6/5–18: *The Enchantment* (1989), dir. Shunichi Nagasaki; *Effi Briest* (1974), dir. Rainer Werner Fassbinder. **Little Theater:** Through 6/11: *Pictures From a Revolution* (1991), dir. Susan Meiselas, Richard P. Rogers, and Alfred Guzzetti. Through 6/18: *Cousin Bobby* (1991), dir. Jonathan Demme.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 6/9–13: "The Exhibition of the Royal Art of Benin." 6/16–20: "Gardens and Landscapes." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through June: "The Silk Road," a series documenting the historic route travelled by Marco Polo to link China with Europe. "Continuing Kurosawa: Summer Film Series." 6/13: *Dersu Uzala* (1975). 6/20: *Redbeard* (1970).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 6/12: Open Screening. 6/13: "PMS/Post Modern Sisters."

MUSEUM OF THE CITY OF NEW YORK—5th Ave. at 103rd St. (534-1672). $2, members and seniors; $5, nonmembers. 6/13, 14: "A World Together: Korean Art from Seoul, Paris, and New York." 6/13: *The Art of Maedup; Korean Handicrafts; Korean Celadon Masterpieces.* 6/14: *Korean Folk Painting; Korean Painting.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Seventy Years of Soviet Filmmaking." 6/11: *Air City* (1935), dir. Alexander Dovzhenko; *The Youth of Maxim* (1935), dir. Grigori Kozintsev and Leonid Trauberg. 6/12: *Enthusiasm (Symphony of the Donbas)* (1930), dir. Dziga Vertov; *Salt for Svanetia* (1930), dir. Mikail Kalatozov; *New Babylon* (1929), dir. Grigori Kozintsev and Leonid Trauberg. 6/13: *Fragment of an Empire* (1929), dir. Freidrich Ermler; *Happiness* (1934), dir. Alexander Medvedkin. 6/14: *Ballad of a Soldier* (1959); *The Youth of Maxim* (1935), dir. Grigori Kozintsev and Leonid Trauberg. 6/15: *White Bird, Black Markings* (1971), dir. Juri Ilyenko; *Professor Mamlok* (1938), dir. Adolf Minkin and Herbert Rappaport. 6/16: *Ivan the Terrible* (part I) (1943), dir. Sergei Eisenstein; *Chapayev* (1934), dir. Sergei and Georgy Vassiliev. 6/11: What's Happening? *Conversations: Before the War/After the War* (1986); *Days of Waiting* (1989); *Solo* (1989); *Family Gathering* (1988). In Memoriam—6/12: John Ireland. 6/12, 14: Laszlo Benedek. 6/13, 14: George Delerue. 6/15: Video Viewpoints: Shu Lea Chang.

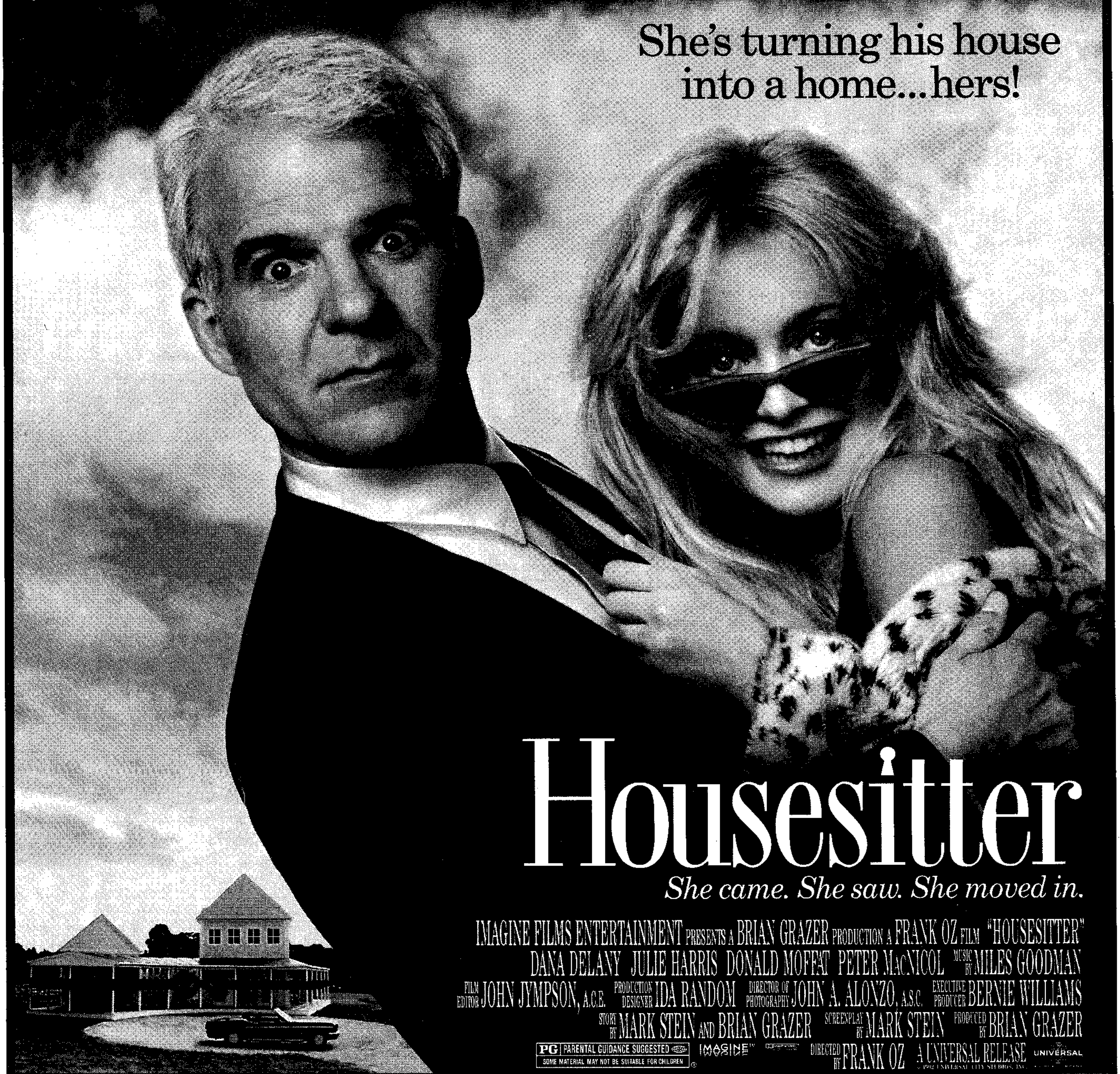
THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. Through 6/2–28: "Bob and Ray: The Salesmen."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema

"'Housesitter' Is A Sparkling Summer Refreshment With A Zingy Romantic Kick!"

- Bob Campbell, NEWHOUSE NEWSPAPERS

Steve Martin Goldie Hawn



She's turning his house
into a home...hers!

Housesitter

She came. She saw. She moved in.

IMAGINE FILMS ENTERTAINMENT PRESENTS A BRIAN GRAZER PRODUCTION A FRANK OZ FILM "HOUSESITTER"
DANA DELANY JULIE HARRIS DONALD MOFFAT PETER MacNICOL MUSIC BY MILES GOODMAN
FILM EDITOR JOHN JYMPSON, A.C.E. PRODUCTION DESIGNER IDA RANDOM DIRECTOR OF PHOTOGRAPHY JOHN A. ALONZO, A.S.C. EXECUTIVE PRODUCER BERNIE WILLIAMS
STORY BY MARK STEIN AND BRIAN GRAZER SCREENPLAY BY MARK STEIN PRODUCED BY BRIAN GRAZER
PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN IMAGINE DIRECTED BY FRANK OZ A UNIVERSAL RELEASE UNIVERSAL

© 1992 UNIVERSAL CITY STUDIOS, INC.

STARTS FRIDAY, JUNE 12TH

CINEPLEX ODEON
✻ NATIONAL TWIN
B'WAY AT 44TH ST. · 869-0950

CINEPLEX ODEON
✻ BARONET
3RD AVE. & 59TH ST. · 355-1663

CINEPLEX ODEON
✻ 34TH STREET EAST
34TH ST. NEAR 2ND AVE. · 683-0255

CINEPLEX ODEON
✻ CHELSEA CINEMAS
23RD ST. BET. 7TH & 8TH AVE. · 691-4744

CINEPLEX ODEON
✻ ART GREENWICH TWIN
12TH ST. & 7TH AVE. · 929-3350

CINEPLEX ODEON
✻ METRO TWIN
B'WAY & 99TH ST. · 222-1200

✻PRESENTED IN DOLBY STEREO®

AND AT A THEATRE NEAR YOU

NO COUPONS OR DISCOUNT TICKETS ALLOWED

#1: 6/5–11: *Raise the Red Lantern* (1991). 6/12–22: *The Playboys* (1992). Cinema #2: 6/5–15: *The Waterdance* (1992). 6/16–17: *The Intimate Stranger* (1991).

NEW YORK INTERNATIONAL FESTIVAL OF LESBIAN AND GAY FILMS—8th St. Playhouse, 8th St. east of Sixth Ave. (674-6515). 6/4–14. Call for times. 6/10, 13: *Rock Hudson's Home Movies* (1992), dir. Mark Rappaport. 6/10, 14: *The Rhythm Divine: The Story of Disco* (1991), dir. Paul Oremland; *Change My Channel* (1991), dir. Arlene Sandler. 6/10: "Good Girls Go to Heaven, Bad Girls Go Everywhere." 6/10: *Daddy & the Muscle Academy* (1991), dir. Illpo Pohjola; *Sano Y Sanitario* (1991), dir. Javier Berrios; *Corpusculaire* (1991), dir. Yves Lafontaine. 6/11, 13: "Framing Lesbian Fashion." 6/11: *Non, Je Ne Regrette Rien* (1992), dir. Marlon Riggs; *We Interrupt This Program* (1991), dir. Charles Atlas. 6/11: "L is the Way You Look." 6/11: Sneak Preview. 6/12: *Caught Looking* (1991), *North of the Vortex* (1990). 6/12: *The Gay Rock 'n' Roll Years* (1991), dir. Shauna Brown and Clare Beaven; *Every Conceivable Position: Inside Gay Porn* (1991), dir. Clare Beaven and Mandy Merk; *Innings* (1991), dir. Clare Beaven. 6/12: "Life During Wartime." 6/12: "Tempted: Lesbian Shorts." 6/12: "The Subversive Years: The Wild World of Jayne Mansfield. 6/13: "Perilous Liasons: Lesbian Shorts." 6/13: "Slap Rap: Gay Men Shorts." 6/13: "Tribute to Babette Mangolte." 6/13: *Vegas in Space* (1991), dir. Phillip R. Ford. 6/14: "Queer Planet." 6/14: "The Never Ending Work in Progress." 6/14: "An Evening of Videos by Ellen Spiro." 6/14: *Swoon* (1991), dir. Tom Kalin. 6/14: "Cine Mumusa: Queer Havana."

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Viewpoint: A Gay/Lesbian Mosaic." 6/11: *A Comedy in Six Unnatural Acts* (1975); *The Naked Civil Servant* (1976). "Fact in Fiction." 6/16: *The Man Who Envied Woman* (1985).

THE RIDICULOUS THEATRICAL COMPANY—One Sheridan Sq. (691-2271). $10. 6/12, 13: "A Weekend of Charles Ludlam."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Lethal Weapon 3.* #2—*Class Act.* #3—*Alien 3.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Sister Act.* #4—*Encino Man.* #5—*Far and Away.* #6—*Class Act.* #7—*Patriot Games.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Lethal Weapon 3.* #2—*Class Act.* #3—*Encino Man.* #4—*Alien 3.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Class Act; Alien 3.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Patriot Games.* #2—*Class Act.* #3—*Lethal Weapon 3.* #4—*Alien 3.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Lethal Weapon 3.*#2—*Beethoven; Lethal Weapon 3.* #3—*Alien 3.* #4—*Patriot Games.* #5—*Basic Instinct.* #6—*Class Act.* #7—*Sister Act.* #8—*Encino Man.* #9—*Far and Away.* #10—*Class Act.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Class Act.* #2—*Encino Man.* #3—*Patriot Games.* #4—*Far and Away.* #5—*Class Act.* #6—*Deep Cover.* #7—*Lethal Weapon 3.* #8—*Alien 3.* #9—*Basic Instinct.* #10—*Beauty and the Beast; Lethal Weapon 3.* #11—*Patriot Games.* #12—*Sister Act; Ferngully: The Last Rainforest; White Men Can't Jump.* #13—*Beethoven; My Cousin Vinny.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Encino Man.* #4—*Patriot Games.* #5—*Lethal Weapon 3.* #6—*Far and Away.* #7—*Basic Instinct.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Sister Act.* #2—*Patriot Games.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Alien 3.* #2—*Encino Man.* #3—*Lethal Weapon 3.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Howards End.* #2—*Lethal Weapon 3.* #3—*The Player; Ferngully: The Last Rainforest.* #4—*Alien 3.* #5—*Far and Away.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Lethal Weapon 3.* #2—*Alien 3.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Alien 3.* #2—*Alien 3.* #3—*Sister Act.* #4—*Class Act.* #5—*My Cousin Vinny.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Sister Act.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Alien 3.* #2—*Alien 3.* #3—*Encino Man.* #4—*My Cousin Vinny; White Men Can't Jump.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—*Sister Act.* #4—*Class Act.* #5—*Beethoven; Basic Instinct.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Sister Act.* #2—*Patriot Games.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Encino Man.* #2—*Sister Act.* #3—*Patriot Games.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Far and Away.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—Through 6/11: *Basic Instinct; My Cousin Vinny.* Beg. 6/12: *Aces: Iron Eagle III.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Sister Act.* #2—*Alien 3.* #3—*Alien 3.* #4—*Lethal Weapon 3.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Lethal Weapon 3.* #2—Through 6/11: *Lethal Weapon 3.* Beg. 6/12: *Aces: Iron Eagle III.* #3—*Alien 3.* #4—Through 6/11: *My Cousin Vinny.* Beg. 6/12: *Housesitter.* #5—*Far and Away.* #6—*Encino Man.* #7—*Sister Act.* #8—*Patriot Games.* #9—*Patriot Games.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Class Act.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Lethal Weapon 3.* #5—*Encino Man; Alien 3.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Alien 3.* #2—*Class Act.* #3—*Lethal Weapon 3.* #4—*Sister Act.* #5—*Patriot Games.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Class Act.* #2—*Far and Away.* #3—*Lethal Weapon 3.* #4—*Encino Man.* #5—*Alien 3.* #6—Through 6/11: *Alien 3.* Beg. 6/12: *Housesitter.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*For Sasha.* #2—*Encino Man.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Far and Away.* #2—*Patriot Games.* #3—*Sister Act.* #4—Through 6/11: *Basic Instinct.* Beg. 6/12: *Housesitter.*

303. CORONA—PLAZA—(639-7722). #1—*Alien 3; Lethal Weapon 3.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Alien 3.* #2—*Patriot Games.* #3—*Lethal Weapon 3.* #4—Through 6/11: *Alien 3.* Beg. 6/12: *Housesitter.* #5—*Far and Away.* #6—Through 6/11: *Lethal Weapon 3.* Beg. 6/12: *Aces: Iron Eagle III.* #7—*Sister Act.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Patriot Games.* #2—*Encino Man.* #3—*Patriot Games.* #4—*Sister Act.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Sister Act.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Class Act.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*Class Act.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Sister Act.* #2—*Patriot Games.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Encino Man.* #2—*Patriot Games.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Alien 3.* #2—*Class Act.* #3—Through 6/11: *Alien 3.* Beg. 6/12: *Housesitter.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mediterraneo.* #2—*Far and Away.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Player.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—Through 6/11: *My Cousin Vinny; Ferngully: The Last Rainforest.* Beg. 6/12: *Aces: Iron Eagle III.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Beethoven; My Cousin Vinny.* #4—*Class Act.* #5—*Sister Act.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Basic Instinct.* #2—*The Player.* #3—*Far and Away.* #4—*Alien 3.* #5—*Patriot Games.* #6—*Alien 3.* #7—*Patriot Games.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Alien 3.* #2—*Class Act.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*Sister Act.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Alien 3.* #2—*Class Act.* #3—Through 6/11: *Alien 3.* Beg. 6/12: *Aces: Iron Eagle III.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Patriot Games.* #4—*Sister Act.* #5—*Encino Man.* #6—*Far and Away.* #7—Through 6/11: *Basic Instinct; My Cousin Vinny.* Beg. 6/12: *Housesitter.*

320. REGO PARK—DRAKE—(457-4002). *Beethoven; The Playboys.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Delicatessen; Mediterraneo.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Alien 3.* #2—*Encino Man.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Alien 3.* #2—*Encino Man.*

401. NEW DORP—HYLAN—(351-6601). #1—*Patriot Games.* #2—*Sister Act.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Lethal Weapon 3.* #2—Through 6/11: *Lethal Weapon 3.* Beg. 6/12: *Housesitter.* #3—*Patriot Games.* #4—*Patriot Games.* #5—*Alien 3.* #6—Through 6/11: *Basic Instinct.* Beg. 6/12: *Aces: Iron Eagle III.* #7—*Far and Away.* #8—*Sister Act.* #9—*Encino Man.* #10—*My Cousin Vinny.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Alien 3.* #2—*Class Act.*

For movie showtimes CALL 777-FILM NEW YORK MAGAZINE
Your what where and when guide to the movies.

501. BELLMORE—MOVIES—(783-7200). *Sister Act.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Lethal Weapon 3.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Class Act.* #2—*Lethal Weapon 3.* #3—Through 6/11: *Lethal Weapon 3.* Beg. 6/12: *Housesitter.* #4—*Alien 3.* #5—*My Cousin Vinny.* #6—*Far and Away.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Alien 3.* #2—*Sister Act.* #3—*Patriot Games.* #4—*Encino Man.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Patriot Games.* #4—*Class Act.* #5—*Encino Man.* #6—*Patriot Games.* #7—*Alien 3.* #8—*Far and Away.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Player.* #2—*Lethal Weapon 3.* #3—*Far and Away.* #4—*Patriot Games.* #5—*Alien 3.* #6—*Encino Man.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—*Class Act.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Patriot Games.* #2—*Encino Man.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Class Act.* #2—*Sister Act.* #3—*Alien 3.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Rock-A-Doodle; Hook; Ladybugs; Beethoven; The Playboys; Ferngully: The Last Rainforest.* #2—*Stop! Or My Mom Will Shoot; The Cutting Edge; Mediterraneo; Beauty and the Beast.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Patriot Games.* #2—*Patriot Games.* #3—*Howards End.* #4—*Encino Man.* #5—*Sister Act.* #6—*Basic Instinct.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Encino Man.* #2—*Alien 3.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 6/11: *Howards End.* Beg. 6/12: *Aces: Iron Eagle III.* #2—*Class Act.* #3—*Sister Act.* #4—*Alien 3.* #5—*My Cousin Vinny.* #6—*The Player.*

515. MALVERNE—TWIN—(599-6966). #1—*Fried Green Tomatoes; Beethoven; Beauty and the Beast.* #2—*Mediterraneo; The Playboys.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Patriot Games.* #2—*Basic Instinct.* #3—*Alien 3.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Patriot Games.* #2—*Patriot Games.* #3—*Class Act.* #4—*Basic Instinct.* #5—Through 6/11: *Lethal Weapon 3.* Beg. 6/12: *Housesitter.* #6—*Encino Man.* #7—*Sister Act.* #8—*Alien 3.* #9—*Far and Away.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Lethal Weapon 3.* #2—*Encino Man.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Ferngully: The Last Rainforest; The Playboys.* #2—*Raise the Red Lantern; Beethoven.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Lethal Weapon 3.* #2—*A Midnight Clear.* #3—*My Cousin Vinny; Rock-A-Doodle.* #4—*Class Act.* #5—*For Sasha; Beethoven.* #6—*Ferngully: The Last Rainforest; Mediterraneo.* #7—*Lethal Weapon 3.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Far and Away.* #2—*The Player.* #3—*Sister Act.* #4—*The Playboys.* #5—*Howards End.* #6—*Encino Man.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Far and Away.* #2—*Basic Instinct.* #3—*Patriot Games.* #4—*Patriot Games.* #5—*Encino Man.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Sister Act.* #2—*Encino Man.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Far and Away.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Alien 3.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Class Act.* #3—*Basic Instinct.* #4—*Sister Act.* #5—*Class Act.* #6—*Alien 3.* #7—*Ferngully: The Last Rainforest; Sleepwalkers.* #8—*Encino Man.* #9—*Deep Cover.* #10—*Lethal Weapon 3.* #11—*Rock-A-Doodle; My Cousin Vinny.* #12—*Beauty and the Beast; Lethal Weapon 3.* #13—*Patriot Games.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—Through 6/11: *Alien 3.* Beg. 6/12: *Housesitter.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Far and Away.* #2—*Beethoven; The Cutting Edge.* #3—*The Player.* #4—*City of Joy.* #5—*Wayne's World.* #6—*The Playboys.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End.* #2—*Patriot Games.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—Through 6/11: *My Cousin Vinny.* Beg. 6/12: *Aces: Iron Eagle III.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Player.* #2—*Sister Act.* #3—*Far and Away; Patriot Games; Beethoven; Encino Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Class Act.* #2—*Basic Instinct.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Far and Away.* #2—*Patriot Games.* #3—*Beauty and the Beast; Lethal Weapon 3.* #4—*Ferngully: The Last Rainforest; The Playboys.* #5—*Beethoven; The Cutting Edge.* #6—*Patriot Games.* #7—*Lethal Weapon 3.* #8—*Class Act.* #9—*My Cousin Vinny.* #10—*Encino Man.* #11—*Basic Instinct.* #12—*The Player.* #13—*Sister Act; Alien 3.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Alien 3.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Patriot Games.* #5—*Basic Instinct.* #6—*Encino Man.* #7—*Far and Away.* #8—*My Cousin Vinny.* #9—*Lethal Weapon 3.* #10—*Ferngully: The Last Rainforest; Alien 3.* #11—*Deep Cover; Beethoven.* #12—*Class Act; White Men Can't Jump; Beauty and the Beast; The Player.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Through 6/11: *Lethal Weapon 3.* Beg. 6/12: *Housesitter.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—Through 6/11: *Alien 3.* Beg. 6/12: *Aces: Iron Eagle III.* #5—*Encino Man.* #6—*Sister Act.* #7—*Far and Away.* #8—*Patriot Games.* #9—*Patriot Games.* #10—*Class Act.*

611. CORAM—PINE—(698-6442). #1—*Sister Act.* #2—*Patriot Games.* #3—*Far and Away.* #4—*Encino Man.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Patriot Games.* #2—*Sister Act.* #3—*Lethal Weapon 3.* #4—Through 6/11: *Howards End.* Beg. 6/12: *Housesitter.* #5—*Alien 3.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Sister Act.* #2—*Encino Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Patriot Games.* #4—*The Player.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Far and Away.*

618. ISLIP—ISLIP—(581-5200). #1—*Far and Away.* #2—*Alien 3.* #3—*Patriot Games.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Alien 3.* #2—*Encino Man.* #3—*Encino Man.* #4—*The Player.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 6/11: *Beauty and the Beast; Fried Green Tomatoes.* Beg. 6/12: *Bugsy.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Player.* #2—*Class Act.* #3—*Lethal Weapon 3.* #4—*Far and Away.* #5—*Alien 3.* #6—*Encino Man.* #7—*Basic Instinct.* #8—*My Cousin Vinny; Beethoven.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 6/11: *Beauty and the Beast; Fried Green Tomatoes.* Beg. 6/12: *Bugsy.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Patriot Games.* #2—*Patriot Games.* #3—*Class Act.* #4—*Lethal Weapon 3.* #5—*Lethal Weapon 3.* #6—*Alien 3.* #7—Through 6/11: *Alien 3.* Beg. 6/12: *Housesitter.* #8—*Far and Away.* #9—*Sister Act.* #10—*Encino Man.* #11—*Basic Instinct.* #12—*My Cousin Vinny.* #13—Through 6/11: *The Player.* Beg. 6/12: *Aces: Iron Eagle III.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Mediterraneo.* #2—*Lethal Weapon 3.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Lovers.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Alien 3.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 6/11: *Beauty and the Beast; Fried Green Tomatoes.* Beg. 6/12: *Bugsy.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Class Act.* #2—*Far and Away.* #3—*The Player.* #4—*Alien 3.* #5—Through 6/11: *Encino Man.* Beg. 6/12: *Howards End.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Patriot Games.* #2—*Lethal Weapon 3.* #3—*Sister Act.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Encino Man.* #2—*Sister Act.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Patriot Games.* #2—*Sister Act.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Lethal Weapon 3.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Player.* #2—*Sister Act.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*My Cousin Vinny.* #2—*Far and Away.* #3—*Crisscross; Beethoven.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mediterraneo.* #2—*Sister Act.*

704. HARRISON—CINEMA—(835-9800). *Patriot Games.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Alien 3.* #2—*Far and Away.* #3—*Lethal Weapon 3.* #4—*Patriot Games.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Patriot Games.* #2—*Sister Act.* #3—*My Cousin Vinny; Basic Instinct.* #4—*Beethoven; The Player.* #5—*Encino Man.* #6—*Patriot Games.* #7—*Alien 3.* #8—*Lethal Weapon 3.* #9—*Far and Away.* #10—*Class Act.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Lethal Weapon 3.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Alien 3.* #2—Through 6/11: *Basic Instinct.* Beg. 6/12: *Housesitter.* #3—*My Cousin Vinny.* #4—*Class Act.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Encino Man.* #4—*Far and Away.* #5—*Alien 3.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Encino Man.* #2—*Class Act.* #3—*Alien 3.* #4—*Lethal Weapon 3.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Patriot Games.* #2—*Patriot Games.* #3—*Sister Act.* #4—*The Player.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Basic Instinct.*

718. RYE—RYE RIDGE—(939-8177). #1—*Far and Away.* #2—*Encino Man.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

For movie showtimes

CALL 777-FILM

New York MAGAZINE

Your what where and when guide to the movies.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Encino Man.* #2—*The Player.* #3—*Sister Act.* #4—*The Playboys.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—Through 6/11: *Lethal Weapon 3.* Beg. 6/12: *Housesitter.* #4—*Class Act.* #5—*Patriot Games.* #6—*Basic Instinct.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Class Act.* #5—Through 6/11: *My Cousin Vinny.* Beg. 6/12: *Housesitter.* #6—*Encino Man.* #7—*Far and Away.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Howards End.* #2—*Beethoven; Thunderheart.* #3—*The Player.* #4—*The Playboys.* #5—*Encino Man.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Patriot Games.* #2—*Far and Away.* #3—*Sister Act.* #4—*Encino Man.* #5—*My Cousin Vinny.* #6—*Beethoven.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Lethal Weapon 3.* #2—*Alien 3.*

757. NYACK—CINEMA EAST—(358-6631). *Alien 3.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Encino Man.* #2—*Class Act.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Lethal Weapon 3.*

762. SPRING VALLEY—CINEMA 59—(425-1132). #1—*Ferngully: The Last Rainforest; White Men Can't Jump.* #2—*Fried Green Tomatoes; Beauty and the Beast.*

764. LAFAYETTE—(357-6030). *Sister Act.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Far and Away.* #2—*Beethoven.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Patriot Games.* #2—*The Player.* #3—*Ferngully: The Last Rainforest; Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Alien 3.* #2—*Sister Act.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*Class Act.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Beethoven; Basic Instinct.* #2—*Class Act.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Playboys.* #2—*Far and Away.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Howards End.* #2—*The Player.* #3—*Patriot Games; Ferngully: The Last Rainforest.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Lethal Weapon 3.* #2—*Encino Man.*

810. NORWALK—CINEMA—(838-4504). #1—*Alien 3.* #2—*Lethal Weapon 3.*

813. SOUTH NORWALK—SONO—(866-9202). 6/9–11: *35 Up.* 6/12–15: *Until the End of the World; The Hours and Times.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Alien 3.* #2—*Class Act.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct.* #2—*Encino Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.* #5—*Class Act.* #6—*Encino Man.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Encino Man.* #2—*Alien 3.* #3—*Lethal Weapon 3.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Player.* #2—*Howards End.* #3—*Patriot Games.* #4—*Encino Man.*

821. WESTPORT—POST—(227-0500). *Far and Away.*

822. WILTON—CINEMA—(762-5678). *Sister Act.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Patriot Games.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Class Act.* #5—*Beethoven.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—Closed.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Lethal Weapon 3.* #4—*Encino Man.* #5—*Class Act.* #6—*Alien 3.* #7—*Far and Away.* #8—*Sister Act.* #9—*Sister Act.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Far and Away.* #2—*Encino Man.* #3—*Basic Instinct.* #4—*Sister Act.* #5—*Class Act.* #6—*Beethoven; Deep Cover.* #7—*The Player.* #8—*My Cousin Vinny.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Alien 3.* #2—*Alien 3.* #3—*Patriot Games.* #4—*Patriot Games.* #5—*Lethal Weapon 3.* #6—*Lethal Weapon 3.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Basic Instinct.* #2—*A Midnight Clear.* #3—*Ferngully: The Last Rainforest; Thunderheart.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Mambo Kings; Beethoven.* #2—*Split Second; Sleepwalkers.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Ferngully: The Last Rainforest; Basic Instinct.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Lethal Weapon 3.* #2—*Alien 3.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Patriot Games.* #2—*Lethal Weapon 3.* #3—*Encino Man.* #4—*Class Act.* #5—*The Player; Ferngully: The Last Rainforest.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Player.* #2—*Far and Away.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Far and Away.* #2—*The Playboys.* #3—*Sister Act; Beethoven.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Patriot Games.* #2—*Class Act; Encino Man.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct.* #2—*Lethal Weapon 3.* #3—*Patriot Games.* #4—*Deep Cover; Beethoven.* #5—*Sister Act.* #6—*Class Act.* #7—*Encino Man.* #8—*Far and Away.* #9—*Alien 3.* #10—*Patriot Games.* #11—*Class Act.* #12—*Ferngully: The Last Rainforest; Lethal Weapon 3.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Alien 3.* #2—*My Cousin Vinny.* #3—*Wayne's World; Crisscross.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*Patriot Games.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Encino Man.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Playboys.* #2—*Far and Away.*

932. ELIZABETH—ELMORA—(352-3483). *City of Joy.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Patriot Games.* #4—*Alien 3; Basic Instinct.* #5—*My Cousin Vinny; Beethoven.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Class Act.* #4—*Alien 3.* #5—*Encino Man.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End.*

936. UNION—UNION—(686-4373). #1—*Alien 3.* #2—*Patriot Games.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Alien 3.* #2—Through 6/11: *Basic Instinct.* Beg. 6/12: *Aces: Iron Eagle III.* #3—*My Cousin Vinny.*

938. WESTFIELD—TWIN—(654-4720). #1—*Sister Act.* #2—*Encino Man.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Encino Man.* #4—*Class Act.* #5—*My Cousin Vinny.*

951. CLOSTER—CLOSTER—(768-8800). *Far and Away.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Far and Away.* #4—*Encino Man.*

953. EMERSON—QUAD—(261-1000). #1—*Patriot Games.* #2—*Encino Man.* #3—*My Cousin Vinny.* #4—*Ferngully: The Last Rainforest.*

959. PARAMUS—CINEMA 35—(845-5070). *Beauty and the Beast; Wayne's World.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Patriot Games.* #2—*Basic Instinct.* #3—*Beethoven; The Player.* #4—*Encino Man.* #5—*Alien 3.* #6—*Sister Act.* #7—*Patriot Games.* #8—*Alien 3; White Men Can't Jump.* #9—*Far and Away.* #10—*Howards End.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Class Act.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Far and Away.* #2—*Lethal Weapon 3.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Alien 3.* #2—*Class Act.* #3—*Basic Instinct.* #4—*Patriot Games.* #5—*Patriot Games.* #6—*Sister Act.* #7—*The Player.* #8—*Encino Man.* #9—*Far and Away.* #10—*Lethal Weapon 3.* #11—*Howards End.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Beethoven; My Cousin Vinny; Ferngully: The Last Rainforest.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Patriot Games.* #2—*Alien 3.* #3—*My Cousin Vinny.* #4—*The Player.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Sleepwalkers; Beauty and the Beast.* #2—*Thunderheart; Crisscross.* #3—*The Babe; City of Joy; Rock-A-Doodle.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Howards End.* #2—*Patriot Games.* #3—*The Player.* #4—*Alien 3.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Sister Act.* #2—*Far and Away.* #3—*The Playboys; Beethoven.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Alien 3.*

For movie showtimes CALL 777-FILM
New York Magazine
Your what where and when guide to the movies.

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ACES: IRON EAGLE III—(1 hr. 38 min. ; 1992) Louis Gossett Jr. hooks up with three maverick fighter pilots from England, Germany, and Japan, using souped-up World War II planes to hunt down an evil drug lord. With Rachel McLish. Directed by John Glen. R. **36, 217, 219, 304, 313, 318, 406, 514, 600, 610, 625, 937**

ADAM'S RIB—(1 hr. 27 min.; 1992) Three generations of women squeeze busy lives into a single cramped Moscow apartment. Director Vyacheslav Krishtofovich chronicles the complicated lives of a middle-aged museum guide, her two daughters, a bedridden but still feisty grandmother, and the steady stream of men that intrude upon them. NR. **81**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. With Elias Koteas and Arsinée Khanjian. R. **81**

ALIEN 3—(2 hrs. 18 min.; 1992) In the third installment of this science-fiction series, Sigourney Weaver is stranded on a remote prison planet inhabited by unarmed ex-convicts when the alien once again rears its ugly head. Dir. by David Fincher. R. **2, 5, 19, 22, 33, 59, 68, 87, 91, 150, 152, 155, 156, 157, 158, 160, 204, 206, 208, 210, 211, 213, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 310, 315, 316, 318, 322, 400, 406, 500, 503, 504, 505, 506, 510, 513, 514, 516, 517, 528, 530, 532, 600, 606, 608, 610, 612, 616, 618, 619, 621, 625, 632, 634, 705, 706, 708, 709, 714, 723, 724, 756, 757, 802, 810, 815, 818, 819, 900, 902, 905, 911, 919, 920, 922, 933, 934, 936, 937, 961, 965, 967, 970, 972**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **7, 18, 33, 60, 67, 89, 158, 160, 200, 214, 217, 302, 313, 315, 319, 406, 512, 516, 517, 524, 530, 603, 606, 608, 621, 625, 706, 708, 716, 723, 801, 805, 817, 904, 906, 910, 919, 933, 937, 961, 965, 972**

BEAUTIFUL DREAMERS—(1 hr. 47 min.; 1992) In 1880, a small-town doctor from Ontario met Walt Whitman and invited him to visit the town and asylum where the doctor lived and worked. First-time director/screenwriter John Kent explores the lore surrounding this historic visit to his own hometown. PG. **10, 64**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **36, 160, 511, 515, 530, 606, 608, 620, 623, 633, 762, 959, 969**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **38, 59, 158, 160, 214, 314, 320, 511, 515, 521, 522, 533, 601, 606, 608, 621, 702, 706, 753, 755, 800, 805, 900, 904, 908, 917, 919, 933, 961, 966, 971**

CABEZA DE VACA—(1 hr. 51 min.; 1992) A mix of brilliant scenes and maddening boredom. Directed by the former documentary-maker Nicolas Echevarria, this Mexican epic is about a conquistador who loses his moorings (literally and figuratively) and goes native. Shipwrecked off the coast of Florida in 1528, Álvar Núñez Cabeza de Vaca (a real man) was picked up by the Spaniards eight years later, half starved, on the Pacific coast of Mexico. Echevarria shows us what happened in the eight years. Waylaid by natives, Álvar becomes the slave of an itinerant shaman and his screeching dwarf assistant; later he becomes a wandering shaman himself. Echevarria has captured the bewildering strangeness of the European's experience of the other. He reproduces Álvar's confusion for us: Baffled, we are nevertheless amazed, and even overpowered, by individual moments. (6/8/92) R. **10**

CITY OF JOY—(2 hrs. 14 min.; 1992) Has Patrick Swayze ever been to a doctor? If there was ever a profession that introduced sobriety and weight to a man's movements, medicine is it, yet Swayze plays a doctor who loses his belief in himself and then finds it again—in Calcutta, taking care of the poor—and he rushes about wildly, as if he had never left the ballet stage, and tosses his head like a stallion in a corral. Roland Joffé directed with an infallible instinct for the high-minded cliché, and Pauline Collins, in an immaculately phony performance, plays a dedicated woman who introduces Swayze to the satisfactions of altruism. Some of the Indian actors are great, and Calcutta, as a cinematic background, is impressively and frighteningly packed and squalid, but the movie is hopeless. (4/27/92) PG–17. **38, 59, 533, 932, 969**

CLASS ACT—(1 hr. 38 min.; 1992) The popular rap duo Kid 'n Play (Christopher Reid and Christopher Martin) are back, this time portraying two high-school seniors in a comedy about mistaken identity. Directed by Randall Miller. PG-13. **7, 18, 31, 31, 52, 52, 67, 85, 150, 152, 155, 156, 157, 158, 158, 160, 160, 210, 214, 220, 222, 300, 306, 307, 310, 314, 316, 318, 500, 503, 505, 507, 510, 514, 517, 522, 530, 530, 603, 606, 608, 610, 621, 625, 634, 706, 708, 714, 723, 724, 759, 803, 805, 815, 818, 900, 902, 904, 912, 918, 919, 919, 934, 950, 962, 965**

COLD HEAVEN—(1 hr. 43 min.; 1992) Marie and Alex, an unhappily married couple, teeter on the brink of divorce. But before Marie has a chance to leave her husband, he is killed in a mysterious boating accident. Then Alex's body disappears from the morgue, Marie is haunted by visions and bad dreams, and a web of intrigue unfolds. With Theresa Russell, James Russo, Talia Shire, and Mark Harmon. Directed by Nicolas Roeg. R. **10, 46**

CRISSCROSS—(1 hr. 40 min.; 1992) Goldie Hawn stars as a single mom trying to raise her twelve-year-old son at a ramshackle hotel in the Florida Keys. Abandoned by her husband, a traumatized Vietnam vet, Tracy plans for the future, while her son yearns for the family years of yore. With Keith Carradine and David Arnott. R. **59, 702, 969**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **DEEP COVER**—(1 hr. 52 min.; 1992) The story isn't especially plausible, but writers Henry Bean and Michael Tolkin are shrewd about such things as power relations among assorted South American, black, and white thugs of the underworld, and they appear to share the refreshing idea that the audience for a violent urban thriller need not be put off by intelligence or even literacy. The excellent Larry Fishburne stars as a sternly moral cop who goes undercover in the Los Angeles drug business, becoming partners with Jeff Goldblum, an intellectual lawyer attracted to the excitements of the criminal life. Goldblum uses his solemn self-absorption to bring out the amazement of a middle-class man's acceptance of the ruthless rules of crime. And director Bill Duke not only is attuned to the bitter wit of the screenplay but appears to be working out the elements of a distinctive style. In all, the liveliest and smartest of the recent thrillers. (5/4/92) R. **9, 33, 51, 160, 530, 608, 904, 919**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French film-making team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the flamboyance of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3, 321**

DIARY OF A HITMAN—(1 hr. 30 min.; 1992) Before retiring from the underworld, a world-weary hitman agrees to take on one last assignment. With Forest Whitaker, Sherilyn Fenn, and Sharon Stone. R. **38**

ENCINO MAN—(1 hr. 38 min.; 1992) The social life of two high-school geeks takes a turn for the cool when they discover a prehistoric caveman buried in their backyard. With Sean Astin and Pauly Shore. Directed by Les Mayfield. PG. **10, 20, 26, 44, 66, 79, 152, 155, 158, 160, 200, 204, 213, 216, 219, 220, 300, 301, 305, 309, 317, 319, 322, 400, 406, 504, 505, 506, 509, 512, 513, 517, 520, 523, 524, 526, 530, 601, 606, 608, 610, 611, 613, 619, 619, 621, 625, 634, 636, 706, 709, 714, 718, 722, 724, 753, 755, 759, 803, 809, 817, 818, 819, 820, 902, 904, 912, 918, 919, 930, 934, 938, 950, 952, 953, 961, 965**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14**

THE FAMINE WITHIN—(1 hr. 30 min.; 1990) An in-depth look by filmmaker Katherine Gilday at the obsessive relationship that women have with their bodies, including interviews with models, therapists, fitness experts, and others. NR. **13**

FAR AND AWAY—(2 hrs. 18 min.; 1992) The new Ron Howard film is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. The movie is fun yet crude and obvious, and it's been shot in a visual style one can only call fruity. Tom Cruise, the bellicose son of a poor tenant farmer in Western Ireland, runs away to America with the aristocratic landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Instinctively, Howard pushes everything into exuberant overstatement. Yet *Far and Away* is going to be a hit, and deservedly so, because the stars work together. Tom Cruise is not an interesting actor and probably never will be, but he's not a self-satisfied actor either. Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. The movie is a touch not only of the Old Sod but of Old Hollywood. As a crowd pleaser, Ron Howard has no shame. (5/25/92) PG-13. **12, 19, 25, 41, 53, 68, 83, 152, 158, 160, 200, 206, 214, 217, 219, 300, 302, 304, 311, 315, 319, 406, 503, 505, 506, 507, 517, 523, 524, 527, 533, 601, 606, 608, 610, 611, 617, 618, 621, 625, 634, 702, 705, 706, 709, 718, 724, 755, 800, 807, 821, 902, 904, 916, 917, 919, 931, 951, 952, 961, 964, 965, 971**

THE FAVOR, THE WATCH, AND THE VERY BIG FISH—(1 hr. 29 min.; 1992) An eccentric comedy about a devotional photographer searching for the perfect model to pose as Christ on the Cross. Written and directed by Ben Lewin. With Bob Hoskins, Jeff Goldblum, and Natasha Richardson. R. **43**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie. G. **67, 160, 206, 313, 511, 522, 530, 606, 608, 762, 801, 808, 910, 912, 919, 953, 966**

FOR SASHA—(1 hr. 50 min.; 1992) In French with English subtitles. A former professor emigrates with a former student—now his lover—to Israel, giving up everything to live on a kibbutz. But a visit from three friends and the sudden outbreak of the Six Day War forces the couple to reevaluate their choices. NR. **55, 301, 522**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **38, 45, 515, 620, 623, 762**

HOUSESITTER—(1 hr. 42 min.; 1992) Reviewed in this issue. PG. **219, 300, 302, 304, 310, 319, 406, 503, 517, 532, 610, 612, 625, 708, 723, 724**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 206, 512, 514, 523, 534, 612, 634, 719, 753, 808, 820, 935, 961, 965, 970**

INCIDENT AT OGLALA—(1 hr. 30 min. 1992) On June 24, 1975, a shoot-out on the Pine Ridge Indian Reservation left two FBI agents dead. Director Michael Apted chronicles the events leading up to the conflict and the relentless prosecution of a Native American activist afterward. Narrated by Robert Redford. PG. **9**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. It's not enough to say, as we seem to say every June, "The idiot season has begun." Every season is the idiot season for a film industry that relentlessly sells violence as a meaningless turn-on. With ex-model Rene Russo as a cop who's just as reckless as Riggs. (6/1/92) R. **7, 18, 24, 33, 62, 67, 85, 91, 150, 152, 155, 157, 158, 160, 200, 204, 206, 208, 211, 214, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 313, 314, 317, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 600, 606, 608, 610, 612, 616, 621, 625, 627, 632, 635, 639, 705, 706, 707, 709, 714, 723, 724, 760, 810, 816, 818, 819, 900, 902, 905, 911, 912, 919, 922, 933, 952, 962, 964, 965, 972**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10, 44**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63, 311, 321, 511, 601, 522, 627, 703**

A MIDNIGHT CLEAR—(1 hr. 47 min.; 1992) Former actor Keith Gordon's adaptation of William Wharton's 1982 novel about the absurdity of war has structural flaws and some holes, but one respects it. In December 1944, in Europe, the Army forms a special intelligence unit of high-IQ soldiers. Bright boys but inept warriors, the youths are sent into the freezing Ardennes forest to take up an advance position at a small abandoned château. Clearly they've been put out there to provide early notice of a German counterattack—sacrificed, in other words. But just before the German push, the American unit runs into a Wehrmacht company that is tired of fighting and wants to surrender. Ethan Hawke, as the young Sergeant Knott, delivers a jauntily written narration, chilled with fear and awe. German voices float out of the darkness, offering blandishments and comfort, like a mother gentling a child into sleep. It's a legitimate mood—Gordon gets a hallucinatory sense of reality going, and some of the details are impressive. But the movie is too much an absurdist allegory (with religious overtones) and not clear enough on the moment-to-moment physical level. (5/18/92) R. **14, 20, 49, 522, 906**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **43**

MONSTER IN A BOX—(1 hr. 28 min.; 1992) Spalding Gray (*Swimming to Cambodia*) gives a guided tour around the world—from New York to L.A., Nicaragua to Moscow—as he struggles to finish an autobiographical novel. Directed by Nick Broomfield. PG-13. **81**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **20, 38, 48, 89, 160, 210, 213, 217, 219, 313, 314, 319, 406, 503, 514, 522, 530, 600, 606, 608, 621, 625, 702, 706, 708, 724, 755, 816, 904, 920, 933, 937, 950, 953, 966, 967**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 80**

★ **ONCE UPON A TIME IN CHINA**—(1 hr. 52 min.; 1992) In Cantonese with Chinese and English subtitles. A bizarre and hilarious martial-arts historical epic from the master entertainer of Hong Kong, Tsui Hark. This gigantic period film has something to do with the invasion of China by Western values in the nineteenth century. Amid confusion, the great kung-fu star Jet Li, playing the anti-Western leader, can be seen doing his Astaire-like moves—the fights are what this movie is really about. *Once Upon a Time in China* is a manic mix of melodrama, action, and farce, all of it pitched at a speed that seems to make a mockery of the very notion of a coherent narrative. Jokes and "political" ideas whiz by as fast as the flying feet. Skip the baffling opening fifteen minutes or so, but don't miss this. (5/25/92) NR. **1**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The first time around, Ryan seemed slightly unusual as a movie hero—he used his brains. Here, the most interesting material is the few scenes of Ryan and his colleagues trying to figure out who the terrorists are and where they are hiding out. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists,* i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But, James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. Harrison Ford has his physical authority—the scowl, the controlled rage, the purposeful movement, nothing wasted. In the end, though, Jack Ryan is no longer a CIA man with special intellectual skills, he is Everyman. With Sean Bean. (6/8/92) R. **7, 18, 24, 33, 62, 67, 91, 150, 152, 155, 158, 160, 200, 204, 206, 208, 211, 214, 217, 218, 300, 303, 304, 306, 307, 313, 314, 317, 319, 406, 502, 503, 505, 506, 507, 520, 522, 524, 527, 530, 532, 600, 606, 608, 610, 616, 621, 627, 632, 639, 705, 706, 707, 709, 714, 723, 756, 760, 803, 809, 810, 816, 818, 819, 900, 902, 905, 911, 919, 922, 933, 934, 950, 952, 962, 964, 965, 972**

PEPI, LUCI, BOM—(1 hr. 20 min.; 1980) Pedro Almodóvar's first feature film stars Carmen Maura as a young heiress in Madrid whooping it up at the height of the artistic movement La Movida (1979-1980). NR. **3**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 55, 320, 511, 601, 521, 523, 533, 606, 722, 753, 807, 917, 931, 971**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 19, 61, 85, 206, 312, 315, 506, 514, 523, 533, 601, 606, 608, 616, 619, 621, 625, 634, 700, 706, 715, 722, 753, 801, 808, 820, 904, 912, 916, 961, 965, 967, 970**

POISON IVY—(1 hr. 31 min.; 1992) Katt Shea Ruben directed this controversial film about an alluring young siren (Drew Barrymore) who seduces her best friend's father. R. **9, 59**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **14, 54**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 58, 521**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 19, 26, 34, 40, 55, 66, 85, 152, 158, 160, 203, 210, 211, 214, 215, 216, 218, 219, 220, 222, 302, 304, 305, 306, 308, 314, 317, 319, 401, 406, 501, 504, 505, 510, 512, 514, 517, 523, 526, 530, 601, 606, 608, 610, 611, 612, 613, 625, 632, 635, 636, 638, 700, 703, 706, 715, 722, 755, 764, 802, 816, 822, 902, 902, 904, 917, 919, 933, 938, 950, 961, 965, 971**

SLEEPWALKERS—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a small-town in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampires-cum-werewolves that feed on virtuous young women. R. **36**

SPLIT SECOND—(1 hr. 30 min.; 1992) In the year 2008, in a London that has been ravaged by the effects of global warming and rampant pollution, a volatile cop and his annoyingly energetic sidekick are on the trail of a violent killer who may or may not be human. R. **38, 908**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 67, 753, 906, 969**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **10**

THE WATERDANCE—(1 hr. 46 min.; 1992) Reviewed in this issue. R. **3, 53**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 36, 60, 533, 920, 959**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. Telling off the Italians who are boisterous at a small-city opera house, she is both hilarious and frightening. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **38**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **26, 160, 213, 530, 608, 762, 961**

WHITE SANDS—(1 hr. 42 min.; 1992) A soft and loosely wrapped fajita directed by the rapidly sinking Roger Donaldson. The movie offers some chic open-sky locations near Santa Fe and also some talented people getting dry in the mouth from a desert of a plot, including Willem Dafoe, Mary Elizabeth Mastrantonio, and Samuel Jackson, as well as the unfortunate Mickey Rourke. Forgettable. (5/4/92) R. **18**

WISECRACKS—(1 hr. 30 min.; 1992) Female comics from all over North America give a feminist take on stand-up comedy and the world around them. Including archival footage of Eve Arden and an all-woman rock band in drag as a nude all-male rock band. NR. **1**

ZENTROPA—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the *Zentropa*, a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruisticGerman-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **3**

REVIVALS

CASABLANCA—(1 hr. 42 min.; 1942) Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **67**

THE FOUNTAINHEAD—(1 hr. 54 min.; 1949) Lurid, hilarious version of Ayn Rand's "classic" novel about an egocentric architect (Gary Cooper) and the woman who loves him (Patricia Neal). At one point, Neal, on her knees, grabs Cooper's muscular forearms and says something like "I want to feel your strength!" Dir. King Vidor. **8**

MALA NOCHE—(1 hr. 18 min.; 1985) An intricate study of mutual exploitation set in the slums of Portland, Oregon. Written and directed by Gus Van Sant. **6**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, June 10

CHINESE COFFEE and SALOME—Two plays, which will run in alternating rep: *Chinese Coffee*, a play by Ira Lewis; directed by Arvin Brown; about two artist friends (Al Pacino and Charles Cioffi), one a writer and one a photographer, both down on their luck. And Oscar Wilde's *Salome*, in which Pacino plays the role of Herod, Sheryl Lee is Salome, Suzanne Bertish is Herodias, Arnold Vosloo is Jokanaan, and the role of the Young Syrian is played by Esai Morales; directed by Robert Allan Ackerman; choreography by Lar Lubovitch. Previewing now for both prior to a 6/23 opening; they run through 7/23. All seats are $50. Times vary; **Circle in the Square Uptown** for further information, 1633 Broadway, at 50th Street (307-2704).

THE PRICE—Hector Elizondo, Eli Wallach, Joe Spano, and Debra Mooney star in the 1968 play by Arthur Miller, directed by John Tillinger, which tells about two long-estranged brothers who are reunited. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $35 to $39; previewing now prior to a 6/10 opening; runs through 7/12; $35 to $39. At the **Roundabout/Criterion Center,** 1530 Broadway, at 45th St. (869-8400). 2 hrs. 25 mins.

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday through Saturday (Thursdays are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels (who is deft and funny). Mai Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddoe Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Friday at 8 p.m.; Wednesday at 2 p.m.; Sunday at 3 p.m.; Saturday at 2 p.m., 5:30 p.m. and 9 p.m.; $30 to $55. Opened: 12/5/91. And don't forget the Tuesday-night weekly specials when ALL seats are $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. A new cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35–$45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35–$50, except Wednesday, which is $27.50–$42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater,** 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals, looking at the American family, bar mitzvah traumas, in *March of the Falsettos*; with book, music, and lyrics by William Finn, and *Falsettoland*; book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; both featuring Heather MacRae, Barbara Walsh, Carolee Carmello, Jonathan Kaplan. From 6/22, Monday–Saturday at 8; Wednesday and Saturday at 2; $40–$60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; and six singer/dancers (only five of them are named Moe) romp through the best-known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some appear only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. At the **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson, Alan Rosenberg, and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. Featured in the cast are Steve Voinovich, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia (through 6/28) and Sheena Easton in a musical based on Cervantes's *Don Quixote*, with a book by Dale Wasserman, the music is by Mitch Leigh, the lyrics are by Joe Darion; directed by Albert Marre; featuring Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. On 6/30, Laurence Guittard becomes Don Quixote, joining Sheena Easton. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Ten-year-old Brian Press has been selected to take over the role of Gavroche. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $60. Starting 6/22, no Sunday matinee; Monday at 8 p.m. is added, through 9/8, when it once again resumes its normal performance schedule: Tuesday through Saturday at 8 p.m., Wednesday and Saturday matinees at 2 p.m. , and Sunday matinees at 3 p.m. ; $15 to $60. At the **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, Alton White star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Sean McDermott, Liz Callaway, Barry Bernal (Kam Cheng and Annette Calud alternate in the star roles Wednesdays and Saturdays at 2 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted*, for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson, and an ensemble cast of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Booth Theatre**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. Featured in the cast are Diedrich Stelljes, Rebecca Lucca, RobertWestenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at Sunday at 3; Wednesday, Saturday at 2. Opened: 4/25/91. (Note: Special matinee at 2 on 6/25; $10.) **Saint James**, 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange stars in her Broadway debut as Blanche Du Bois, with Alec

WE HELP OVER 500,000 PEOPLE A WEEK FIND A MOVIE.

NOW, THAT'S GOOD DIRECTING.

CALL 777-FILM®

Your what where and when guide to the movies.™

HOT 97 FM It's just a regular call. NEW YORK MAGAZINE®

"A SMART AND SAD NEW COMEDY... Superbly acted."
—Frank Rich, NY TIMES

"EXCITING. The play fascinates."
—John Simon, NY Magazine

A Manhattan Theatre Club Production
Orpheum Theatre 2nd Ave. & 8th St.
TICKETMASTER 212-307-4100
Info.: 212-477-2477 • Groups 212-889-4300

Sight Unseen
Photo Gerry Goodstein

BRIDGEWATERS
Fabulous Parties and Special Events
Superb Food & Attentive Service
Bridgewaters accommodates 70-1500 guests
212-608-8823 • 11 Fulton Street • N.Y.C 10038

(Stanley Kowalski) Baldwin, along with Amy Madigan as his wife, Stella, and Timothy Carhart as Mitch, the handsome ranch hand, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails; starring Mac Davis. The musical is replete with new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team; Nancy Ringham, Cady Huffman, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $65. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANY PLACE BUT HERE—Caridad Svich's dark comedy focuses on the sometimes brutal relationships of two couples in a faded northeastern town, and how one woman rises above the patterns of sex, language, and powerlessness. Directed by George Ferencz; with Peter McCabe, Jim Abele, Mimi Quillin, and Jessica Hecht. Wednesday through Saturday at 8; Saturday at 2; Sunday at 3; $20. At **Intar Mainstage Theatre**, 420 West 42nd Street (869-3530).

BALANCING ACT—A new musical comedy by Dan Goggin uses a show-business idiom to tell the journey of one person's road to fame and fortune as a performer in New York. Featured in the cast are J. B. Adams, Nancy E. Carroll, Diane Fratantoni, Suzanne Hevner, Christine Toy, and Craig Wells, under the co-direction of Tony Parise and Dan Goggin. Tuesday through Saturday at 8 p.m., matinees Wednesday and Saturday at 2 p.m. and Sunday at 3 p.m; $30 through $35; previews through an opening date of 6/15 (preview tickets are $20). At the **Westside Theater** (upstairs), 307 West 43rd Street (889-4300).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25–$32.50. **Lamb's**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Featured in the cast are Toni DiBuono, Roxie Lukas, Michael McGrath, Patrick Quinn, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. At the **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $29.50–$37.50. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOBBY SANDS, MP—Judy GeBauer's new play about the life and death of Bobby Sands, who was elected to Parliament just hours before dying from a hunger strike to protest the English occupation of Northern Ireland; directed by Nye Heron. With Jimmy Smallhorne, Robin Howard, Brian Mallon, Brenda Daly, Fiona McCormack, Barry McEvoy, Seamus McDonagh, and Donal Sheehan. Wednesday through Saturday at 8; Sunday at 2; $15. At the **Irish Arts Center**, 553 West 51st St. (757-3318).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Quinn Lenley, Mary Ann Maratos. Thursday and Friday at 8; Saturday at 7 and 10; $15; through 7/11. **DUO Theater,** 62 East 4th Street (598-4320).

BROTHERLY LOVE—John Fidele's play, directed by Frank Criscione, explores the close bond between two Italian-American brothers, orphaned as children, and the changes wrought by the impending marriage of the older one. With Robert Arcaro, Ralph Lucarelli, Lynn Knight, John Fidele, Noemi Soulet. Thursday, Friday at 8; Saturday at 7 and 10; Sunday at 3; $12; through 6/21. **Chernuchin**, 314 West 54th Street (581-3044).

BUNDY—Dan Metelitz's one-man drama stars the author as a serial killer recalling a horrendous life just before he is strapped into the electric chair. Directed by Honda. Tuesday through Saturday at 8; through 6/21; no performance on 6/14; $20. At the **Samuel Beckett Theatre**, 410 West 42nd Street (564-8038).

EATING RAOUL—Adrian Zmed stars in a musical, based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. Featured in the cast are Eddie Korbich, Courtney Collins, and Cindy Benson. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $39.50. At the **Union Square Theater**, 100 East 17th Street (307-4100).

EMPTY HEARTS—Written and directed by John Bishop, this courtroom drama explores love and obsession in an erotically driven modern relationship. Mel Harris and Cotter Smith star, with Joel Anderson, Susan Bruce, John Dossett, Claris Erickson, and Edward Seamon. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $32; through 6/14. At the **Circle Repertory Company Theater Uptown**, Seventh Avenue South at West 4th Street (924-7100).

THE EXTRA MAN—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins are the stars of Richard Greenberg's play, set in the world of the literati and focusing on a cunning young bachelor who takes an overactive interest in the lives of his friends, a circle of sleek and successful urbanites; directed by Michael Engler. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 6/21; $35. Manhattan Theater Club's Stage 1, at **City Center**, 137 West 55th Street (581-7907).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley; music by Joseph Jarman, and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday–Saturday at 8; Saturday and Sunday at 3; through 6/28; $15. **Shiva/Joseph Papp Shakespeare Theater**, 425 Lafayette Street (598-7150).

THE FIRST LADY—Vickie Winans and Louis Price star in Chip Fields's musical, directed by Weyman Thompson, which centers on "Church on the Move," an urban ministry beset by the problems facing all New York City dwellers. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $24.50 to $30. At the **Beacon Theatre**, Broadway and 74th Street (496-7070).

FLAUBERT'S LATEST—Peter Parnell's story about a writer torn between his current love and his current project; directed by David Saint. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 7 p.m.; $25; 6/9 through 21. At the **Playwrights Horizons Main Stage**, 416 West 42nd Street (564-1235).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●●

HAUPTMANN—John Logan's play is a chilling examination of the case against Bruno Hauptmann, the man executed for the kidnapping and murder of Charles Lindbergh's son; directed by Terry McCabe. Featured in the cast are Denis O'Hare, Gunnar Branson, Dev Kennedy, Wendy Lueker, Rod McLachlan, Donna Powers, and Craig Spidle, all playing multiple roles. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.;. $28 to $32. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

LESBIANS WHO KILL—Kelly Shaw and Lois Weaver in Deb Margolin's play about a game played where somebody is killed and you have to guess who. 6/10–7/25; Wednesday–Saturday at 8; followed by Liza Karrer in her one-woman show, *Brand New Stories*. Sunday–Tuesday at 8. 6/14–30. **One Dream Theater,** 232 West Broadway (274-1450).

LIPS TOGETHER, TEETH APART—Terrence McNally's long-running play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Michael Countryman (who replaces Francis Conroy 6/10), and Jonathan Hadary. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 p.m. and 7 p.m.; $35. At the **Lucille Lortel Theater**, 121 Christopher Street (239-6200). ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $28. At the **Heckscher Theater,** 1230 Fifth Avenue, at 104th Street (369-6500).

MANHATTAN PUNCH LINE—The Punch Line's eighth annual Festival of One-Act comedies features ten new plays to be performed in two separate programs in alternating rep. Evening "A" includes Michael Panes's *The House of Shlimowitz;* Michael Aschner's *Trudy and Paul Come to the Resue;* Stephen Gregg's *The John Philip Sousa Workshop;* Teresa Rebeck's *Candy Hearts;* John Holleman's *Get a Stupid Answer.* Evening "B" includes David Bottrell's *Monkey Business;* Michael Panes's *The Solution;* Larry Blamire's *Bus Face;* Barbara Lindsay's *Sally Sees the Light;* Michale Dempsey's *Unabridged.* Performances are 6/10–6/21 at 8 p.m., with Sunday matinees at 3 p.m. $10. Call for program. At **Judith Anderson Theatre,** 422 West 42nd Street (239-0827).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill with AIDS, is ultimately numbing; directed by David Petrarca. WithFeatured in the cast are Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, and Tim Monsion. Tuesday through Friday at 8; Saturday at 10; Sunday at 3 and 7; $35. An American Playwrights production at the **Minetta Lane**, 18 Minetta Lane (307-4100).

NUNSENSE—Dan Goggin's entertaining musical comedy-drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OEDIPUS—Sophocles' timeless Greek tragedy, this version in a contemporary setting;; directed by James Jacobus. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 6/14. At the **Westside Repertory Theater**, 252 West 81st Street (874–7290).

ONE NECK—Todd Alcott's play about five friends whose dinner party goes awry when they are visited by a mysterious, nihilistic starnger; directed by Randy Rollison. Featured in the cast are Allison Janney, David Thornton, Melissa Hurst, Frank Deal, Damien Young, Todd Alcott. Monday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; $20, $25; through 6/13. At **Home at the Atlantic Theatre**, 330 West 26th Street (645-1242).

THE OXCART—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 and 8 (in Spanish); $12–$15. **Puerto Rican Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday through Saturday at 8:30 p.m.; Sunday at 7:30 p.m.; Wednesday and Saturday at 2:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m; Wednesday and Saturday at 2 p.m.; $30; from 7/12. At **Theater Four**, 424 West 55th Street (695-3401).● ●

PUNCH ME IN THE STOMACH—Written by Deb Filler and Alison Summers, this black comedy is a synthesis of Ms. Filler's New York City experiences, her New Zealand backgroud, and her life as the child of an Auschwitz survivor. Ms. Filler stars in this semi-autobiographical work, and Ms. Summers directs. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 6/27; $20.**Theatre Off Park**, 224 Waverly Place (302-6989).

RAKKA—THAMM—Shakespeare's *The Taming of the Shrew*, an outdoor version of the Bard's comedy, directed by Jack Haley, is environmentally staged, so wear comfortable shoes. Free! Thursday–Sunday at 8; 6/11–28; with a cast of nine. **Washington Square Park's southwest corner** (316–4081).

RED DIAPER BABY—Josh Kornbluth's play, a written and performed recollection of growing up the son of impassioned Communist parents on Manhattan's Upper West Side; directed by Josh Mostel. Thursday through Sunday at 8; Saturday at 7 p.m. and 10; Sunday at 3 p.m.; $19–$21; from 6/12. **Actors Playhouse**, 100 Seventh Avenue South (691–6226).

REPERTORIO ESPANOL—June performances: *Innocent Eréndira and her Heartless Grandmother* ($20); *Bótanica* ($15); *Cafe con Leche* ($15). These Spanish-language performances are varied during the month. Call for times and dates. **Gramercy Arts Theater**, 138 East 27th Street (889–2850).

RICHARD III—The American debut of the Royal National Theater of Great Britain's production of Shakespeare's 1590s play, starring Ian McKellen and directed by Richard Eyre. Performed by a cast of 27, this version is set in the 1930s with echoes of the rise of fascism 6/9, 10, 11, 12, 13, 16, 17, 18, 19 at 7 p.m.; 6/13, 14, 20, 21 at 1 p.m.; $15 to $35. At the **Brooklyn Academy of Music**, 30 Lafayette Street, (1/718-636-4100).

RUTHLESS!—A musical comedy with the book, lyrics, and direction by Joel Paley, the music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. Featured in the cast are Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; $24. At the **Players**, 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $30 to $35. At the **Orpheum**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—Music and lyrics by Erik Frandsen, Robert Hipkens, Michael Garin, Paula Lockhart, with Allan Katz's book for this bubbly brimming musical (and a great deal of fun); asking, "What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., and Francis Kane. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10:15 p.m.; Sunday at 3 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

SPIKE HEELS—Theresa Reback's comedy, with Kevin Bacon, Tony Goldwyn, Saundra Santiago, and Julie White, exploring the notion of a four-sided love triangle. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $22–$28. A Second Stage Theatre Production at **McGinn/Cazale,** 2162 Broadway, at 76th Street (873-6103).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Cordelia Richards, John Benjamin Hickey, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8; Tuesday–Saturday at 8; Wednesday at 2 p.m. and Saturday at 2 p.m.; through 7/23; $37.50. **Mitzi E. Newhouse**, Lincoln Center, 150 West 65th Street (239-6200).

WEIRD ROMANCE—Alan Menken collaborates with lyricist David Spencer in this musical adaptation of Alan Brennert's book; directed by Barry Harman. Featured in the cast of this science fiction/romance are Ellen Greene and Jonathan Hadary. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $30. At the **WPA Theatre**, 519 West 23rd Street (206-0523).

WHAT HAPPENED WAS... Tom Noonan's comedy, about two people who go on a date with a complete misunderstanding; starring Karen Sillas, Leonard Finger, and Raelle Koota. **Paradise,** 64 East 4th Street (979–7362).

OFF OFF BROADWAY

ANNA, THE GYPSY SWEDE—Viveca Lindfors returns to the New York stage in her one-woman show, which she wrote, and tells the story of a courageous woman who immigrates to the United States in 1868, and recreates her life in Sweden and Michigan. Through 6/28; $10; phone theater for times. **Theater for the New City,** 155 First Avenue (254-1109).

ANTIGONE—A new translation of Jean Anouilh's *Antigone*, about a young woman entering into verbal combat with King Creon; directed by Hilary Six. Thursday–Saturday at 8; $10; through 6/21. **Avalon Repertory**, 2744 Broadway, at 105th St. (316-2668).

BILLINGS FOR THE DEFENSE—Calvert Parlatto's mystery about a Native American detective who tries to solve the murder of a family and is hindered by the manipulations of a criminal lawyer; directed by Richmond Shepard; with an ensemble cast of four. Tuesday through Saturday at 8 p.m.; Sunday at 5 p.m.; $10; through 6/21. **29th Street Playhouse**, 212 West 29th Street (465-0575).

THE BITTER TEARS OF PETRA VON KANT—In commemorating the 10th anniversary of Fassbinder's death, the Via Theater presents his classic; directed by Brian Jucha; featuring Tina Shepard as Petra von Kant. Wednesday–Sunday at 8; through 6/28. **Petra von Kant's residence**, 85 East 4th Street (481-3650).

BOMBING THE CRADLE—Mahmoud Karimi-Hakak's tale about the Gulf War; directed by David Willinger. Thursday through Sunday at 8 p.m.; through 6/31; $5. At the **Theatre for the New City**, 155 First Avenue (254-1109).

CLAY—Judith Hawkins stars in Julie Balloo's play about a woman in the suburbs who, after a nervous breakdown, finds herself with a disintegrating marriage; directed by Deanna Duplechain. Thursday–Sunday at 8; through 6/21; $9. A **Michael Carsons Production**, 254 West 54th Street (268–1474).

CLOSE TIES—Elizabeth Digg's drama about a family coming to grips with how to provide for their aging, perhaps senile, matriarch; directed by Rusty Owen; with an ensemble cast of eight. Wednesday–Saturday at 8; Monday at 8; Sunday at 2; 6/14 and 21 at 2; 6/7, 8, 10, 11, 12, 15, 17, 18, 19, 20 and 8, at 10 p.m. $10. *Spuyten Duyvil Theater production. At the* **Kampo Center**, 31 Bond Street (645–2274).

THE COURSE OF IT—Neena Beber's play explores the difficulties of love within a society of decay. Directed by Beth Schachter; starring Adrienne Shelly and Mark Tymchyshyn. Wednesday through Friday at 8 p.m.; Saturday at 6 and 10; Sunday at 8; through 6/21. (Note: no performance on 6/10.) $10. A Missing Children's Theater Production at the **Ohio Theater,** 666 Wooster Street (929-6092).

DRUMS IN THE NIGHT—Bertolt Brecht's play about erotic and political rivalry in 1918 Berlin. Featured in the cast are Ian Root, Abigail White, and Tom Hitchcock; directed by A. M. Raychel. Thursday, Friday, and Saturday at 8:30 p.m.; through 6/13; $15. **Theatre-Studio**, 750 Eighth Avenue (719-0500).

FLAMING IDIOTS—Written and directed by Tom Rooney, this award-winning play is a contemporary farce in the door-slamming, murder-scheming, where-do-we-hide-the-body tradition. With an ensemble cast of eight. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $10; through 6/21. **Tada Theater**, 120 West 28th St. (974-7250).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, and Sunday at 7 p.m.; through 8/16; $10. At the **Thirteenth Street Repertory Company**, 50 West 13th Street (675-6677).

A FRESH OF BREATH AIR—Dale Stein's new play, in which she also stars and performs music, evolves around a collection of unlikely men and women, gathered in an unusual café; directed by Christopher Ashley. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/21; $15. At the **Playhouse 125**, 125 West 22nd Street (279-4200).

GOD'S COUNTRY—*Steven Dietz's mix of surrealism and* headline news, a fistful of hate and resentment made in the United States; directed by Leonard Foglia, and using twelve actors to play 44 roles. Thursday through Sunday at 7:30 p.m.; through 6/14; $12.**La-MaMa,** 74A East 4th Street (475-7710).

THE GREENING OF ROSITA—Katherine Lennart's play about a community's attempt to rid its homes of criminals. 6/10, 11, 13, 14, 18, 19, 20, 21, 25, 26, 27, 28; Thursday through Sunday at 7 p.m.; $10. **Mazur, at Asphalt Green** (741-8887).

THE HOSTAGE—Using experimental techniques, music, dance, and improvisation, the Irondale Ensemble Project presents an updated version of Brendan Brehan's classic about the political conflicts in Ireland, directed by Jim Niesen and Barbara Mackenzie-Wood. Wednesday–Saturday at 8; Saturday at 2; through 6/20. $15 for Friday and Saturday performances; contribution requested for all other performances. **House of Candles**, 99 Stanton Street (353-3088).

LEONCE AND LENA—Georg Buchner's play about an arranged marriage between two strangers who separately try to escape this bond by fleeing into the same forest; here, they meet and fall in love. Directed by Jocelyn Kramer; with a cast of eight. Friday and Saturday at 11:15; Sunday at 8; $5; through 6/17. **House of Candles,** 99 Stanton Street (353-3088).

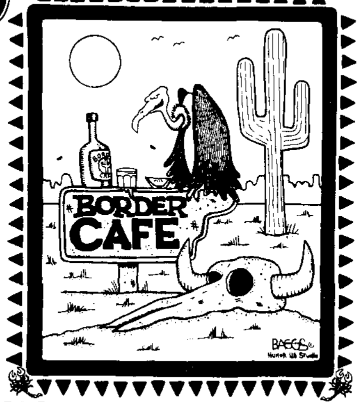
LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677).● ●

A LITTLE SOMETHING TO EASE THE PAIN—Rene R. Aloma's exploration of exile and return to Cuba, produced and directed by Aphrodite Clamar; with a cast

BORDER CAFE

Mexican Classics

Southwestern Cuisine



LUNCH • BRUNCH • DINNER
244 E. 79th ST between 2nd & 3rd
NEW YORK CITY • (212) 535-4347

"Extraordinarily good food" — Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices
Credit Cards: AE, V, MC
Res: 575-1220
250 W. 47 St. NYC.
Au Tunnel

Torremolinos
.Lunch • Dinner • Cocktails • Guitarist
Authentic Spanish Cuisine
230 East 51st Street 755-1862
755-1877

Complete lunch $29.50
The Sea Grill
At Rockefeller Plaza, W. 49th. St.
Lower concourse level. 246 9201

GROTTA AZZURRA
Famous Neapolitan Restaurant
"Oldest Owned Family Restaurant"
Est. 1908 (4th Generation)
JAMES & JOHN D'AVINO Props.
387 BROOME ST. Tel: 226-9283, 925-8775

Complete dinner $27.
Mon. - Fri.
TROPICA
Bar and Seafood House
Pan Am Building Lobby. 212 867 6767

El Faro
823 GREENWICH ST • 929-8210
RATED ★★★ N.Y.TIMES
ENJOY AN AIR OF AUTHENTIC SPAIN
LUNCH & DINNER 7 DAYS
THE OLDEST SPANISH RESTAURANT IN NEW YORK

of nine. The playwright left Santiago at fifteen, emigrating to Canada. Wednesday through Saturday; 6/17 to 6/28 at 8 p.m.; 6/20 at 2 p.m.A New York Puerto Rican Traveling Theater production in both English and Spanish at the **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

"LOVE AND SEDUCTION"—Two one-acts. The first is Tony Sportiello's *Love on Trial*, where Love goes on the witness stand. Directed by Richard Sheridan; with an ensemble cast of four. The next is Scott Billings's *Seduction*, where two couples mix and match fantasy with reality searching for a true relationship. Directed by Christopher Schario; with an ensemble cast of five. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/14; $10. At **Madison Avenue Theatre Productions,** 162 Madison Avenue, between 22nd and 23rd Streets (447-1363).

LURE OF THE PRAYING MANTIS—This dark comedy focuses on four people in a bar on New Year's Eve who find themselves, for drastically different reasons, ensnared in the fate of a killer—the Praying Mantis. Written and directed by Alex Bernstein; with Tad Davis, Michael Wyle, Karen Andros, and Pandora Richardson. Friday–Sunday at 8; through 6/14; $10. **Westbeth Theatre**, 155 Bank Street (533-2413).

MAKING WAVES—An evening of short plays by lesbian and gay playwrights: Keith Angora's *At Sunset*; Janis Astor del Valle's *Where the Senoritas Are;* Carol Polcovar's *A Fool for Fantasy*; Rosemary McLaughlin's *The Red Watgon*; Bill McLaughlin's *A Winter Beauty*, and Steve Ridgeway's *Nick and Norman*; performances are at 8 p.m.; $10. At the **Duality Playhouse**, 110 West 23rd Street (770-3051).

MARAT/SADE—Peter Weiss's play about the persecution and assassination of Jean-Paul Marat as performed by the inmates of the Asylum of Charenton under the direction of the Marquis de Sade; directed by Marc Geller; with an ensemble cast of 26. Wednesday and Saturday at 8 p.m.; Sunday at 7 p.m.; $10. At the **Howard Clurman Theater**, 412 West 42nd Street (279-4200).

LAS MARIPOSAS SON LIBRES—Jose Luis Alonso's Spanish translation of Leonard Gershe's play *Butterflies Are Free* focuses on a blind young man who wants to be independent from his dominating mother until he meets an attractive girl who lives next door; directed by Anita Velez; with an ensemble cast of four. Saturday at 8; Sunday at 4; through 6/28; $8. **Latin American Theatre**, 172 East 104th Street (246-7478).

MEASURE FOR MEASURE—Shakespeare's comedy explores how an absence of leadership on the domestic front will create social neglect, directed by Terence Lamunde; with a cast of fourteen. Thursday–Saturday at 8; Sunday at 7; Monday at 8; through 6/15; $10. **Pulse**, 870 Sixth Avenue (213-0231).

THE MERRY WIVES OF WINDSOR—Shakespeare's comedy of love and lechery in the suburbs; directed by Barbara Vann; with a cast of eighteen. Wednesday–Saturday, 6/11–27 at 8; Sunday, 6/14 at 3; $5 and $10. **Medicine Show**, 81 East 2nd Street (254-3566).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy about the pain and mystery of love, presented by The National Asian-American Theatre Company; directed by Roger Bechtel; with an ensemble cast of 11. Wednesday, Thursday and Friday at 8 p.m.; Saturday at 3 and 8. **Alma Schapiro Center for Theatre and Music**, 605 West 115th Street (675-0767).

MISSING CHILDREN—Neena Beber deals with difficulties of love within a society nearing decay, directed by Beth Schachter, with a cast of ten. 6/12, 14, 17, 18, 19, 21, at 8 p.m.; 6/13, 20 at 6 p.m. and 10 p.m.; $10. At the **Ohio Theater**, 66 Wooster Street (757-6947).

NEBRASKA—Keith Reddin's play focuses on living in the shadow of a nuclear installation,directed by Graf Mouen; with a cast of four. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; $12. At the **Theatre Row Theatre**, 424 West 42nd Street (279-4200).

NO RIDERS—Mark Scharf's play is about being trapped and haunted by the past, but perhaps even more haunted by the future; directed by Dan Murray. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. Monday, 6/29 at 8 p.m.; $10. Benefit performance 6/18 at 8 p.m. is $50. Featured in the cast are Kerry O. Burns, Greg James, David Holcomb, and Stacy Lauren; 6/10 to 7/3. **Conservatory Theater**, 591 Broadway, at Houston Street (924-0077).

THE PLOUGH AND THE STARS—Set in Ireland at the time of the Easter Rebellion, Sean O'Casey's play explores how the residents of a Dublin tenement cope with the daily grind of poverty. Directed by John Grabowski. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/27; $12. A Chelsea Repertory Company production at **The Acting Studio, Inc.**, 29 East 19th Street (228-2700).

THE RED SIGNAL—Agatha Christie's murder mystery, directed by Fred Fondren; with a cast of five. Thursday–Saturday at 8; $10; through 8/1. At the **Prometheus Theatre**, 239 East 5th Street (477-8689).

SHE WHO ONCE WAS THE HELMET-MAKER'S BEAUTIFUL WIFE—Peter Halasz stars as his Hungarian grandmother enduring the final hours of her long life only to conclude that "every moment not spent crying is a waste of time." Written and directed by Halasz with Seth Tillett; with an ensemble cast of five. Thursday through Sunday at 8 p.m.; starting 6/17, performances run Wednesday through Sunday at 8 p.m.; through 6/28; $12. At **The Performing Garage,** 33 Wooster Street6 (966-3651).

SLIPPING THROUGH THE CRACKS—Kevin Chamberlin, Michael Gans, and Richard Register's new musical, in which they also star, about the evolution of the contemporary generation. Thursday through Sunday at 8; through 6/25; $10. At **The Courtyard Playhouse,** 39 Grove Street (967-7711, ext. 5058).

THE STRIKE OF '92—Play with music by Sean Burke and Martin Fluger, with the 6/10–28 Soho Festival featuring Ain Gordon's *TV Movie*, 6/10, 11, 12, 13, 14; James Godwin's *The Gruff Triad*, 6/17, 18, 19, 20, 21; Patricia Scanlon's *Hilde Hilde: Her Life and Times*, 6/24, 25, 26, 27, 28. $12. Soho Festival continues its performances at the **Soho Repertory Theater,**, 46 Walker Street (869-3530).

STRINDBERG—Pre and Post Inferno: *Miss Julie* and *Ghost Sonata*, directed by Anthony Torn. Thursday through Sunday at 8; $10. **Pelican Studio Theater**, 750 Eighth Ave., at 46th St. (730-2030).

T'GETHER—Terry Wyche, Jonathan Russo, Nancy Guarino star in Gary Beck's play about an interracial couple, a black activist and a feminist. Wednesday–Saturday at 8; Saturday, Sunday at 3; through 6/21; $12. **Sidewalks,** 40 West 27th Street (481-3077).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

TRUST ME—Willard Simms's black comedy about a fame obsessed world where women, children, and convicted murderers vie for the opportunity to win valuable prizes on a television game show. Directed by Renner Davis; with an ensemble cast of seven. 6/13, 14 at 3; starting 6/18, perfomances are Thursday through Saturday at 8; Sunday at 7; through 6/28; $10. At **Madison Avenue Theatre,** 162 Madison Avenue between 32rd and 33rd Streets (447-1363).

UNCLE VANYA—Translated by Constance Garnett, Chekhov's play presents issues relevant to our life today; directed by Brenda Lynn Bynam, with a cast of eight. An Oasis Theater production at the **Play Ground Theater,** 230 East 9th Street (673-3706).

VANQUISHED BY VOODOO—Written and directed by Laurie Carlos, this celebration of survival molds a new mythology for Harlem...where the Muse is Duke Ellington, the music is rap, the stoop is Home, and the mattress hides the bank. With an ensemble cast of seven Wednesday through Saturday at 8 p.m.; $15. **Dwyer Warehouses,** Saint Nicholas Avenue and West 123rd Street (274-8123).

WAITING FOR THE PARADE—John Murrell's play, set in Calgary during World War II, play explores how five women cope with the pressures of war; directed by Maggie da Silva; with an ensemble cast of six. Wednesday–Sunday at 8; Sunday at 3; through 6/14; $10. **Westbeth,** 151 Bank Street (841-0264).

WHITE GLOVES AND PARTY MANNERS—Amy Brentano's play about a woman's struggle to solve her unfilfilled relationship with her mother; directed by Jesse Ramos; with a cast of twelve. Wednesday–Saturday at 8; Sunday at 3 p.m.; $10; through 6/28. **Synchronicity Space,** 55 Mercer Street (777-4327).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERTO AIZENBERG—Surrealist paintings and drawings by an Argentinian artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

GEORG BASELITZ—Paintings from the 1970s that depict classical subject matter, including portraits, interiors, birds, and landscapes, through 6/12, at Werner, 21 E. 67th St. (988-1623) and pastels, watercolors, and ink and graphite drawings, through 6/26, at Marks, 1018 Madison Ave. (861-9455).

DANIEL BERLIN—Paintings and monotypes based on Buddist teachings, in a series titled "Unseen Rain"; through 7/2. Kent, 47 E. 63rd St. (980-9696).

SUZANNE BOCANEGRA—Recent sculpture and collages; through 7/3. Munroe, 9 E. 84th St. (249-5480), Wed.-Sat. 12–5.

CAMILLE BOMBOIS—Paintings in a primitive, surreal style by this French artist (1883–1970) who worked in the circus and as a laborer on the Paris Metro before devoting himself to painting; through 6/30. Soufer, 1015 Madison Ave. (628-3225).

KAWASE HASUI—Woodblock prints of landscape scenes; through 6/30. Ronin, 605 Madison Ave. (688-0188).

ELISABETH MODEL—Figurative sculptures, drawings, and watercolors spanning the artist's 70-year career; through 9/11. Baeck Institute, 129 E. 73rd St. (744-6400).

ZHU QIZHAN—Recent paintings of landscape, flowers, and fruit in ink and color on paper, by this 101-year-old Chinese artist who lives in Shanghai; through 6/27. Wender, 3 E. 80th St. (734-3460).

JAMES ROSENQUIST—His early paintings of everyday objects in unlikely juxtapositions; through 7/11. Gagosian, 980 Madison Ave. (744-2313).

ELDAD SHAALTIEL/JANEK KONARSKI—A bunker constructed from glass/Monochromatic oil paintings on wood. Through 6/27. Urdang, 23 E. 74th St. (288-7004).

EDUARD SCHTEINBERG—Paintings that combine geometric and figurative elements; through 6/26. Bernard, 33 E. 74th St. (988-2050).

DAVID SMITH—Sculpture and drawings from several of his major series; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

RICHARD SMITH—Paintings with subtle "Pop" images that were exhibited in shows at the Green Gallery during the years 1960–63; through 7/20. Feigen, 49 E. 68th St. (628-0700).

STEFAN UMAERUS—Paintings, poetry, and video commemorating June 4, 1989 in the People's Republic of China; through 6/30. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

57th Street Area

GIOVANNI ANSELMO—Early prints and multiples from the late 1960s and early 1970s that explore issues of space, time, and movement; through 6/20. Baron-/Boisante, 50 W. 57th St. (581-9191).

GEORGE ATKINSON—Paintings of midwestern landscapes; through 6/20. French, 24 W. 57th St. (247-2457).

ALAN BRAY—Small-scale paintings of landscapes in Maine in casein on panel; through 7/3. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JAMES CARPENTER/WENDELL CASTLE—Recent glass furniture/New tables that become paintings when hung on a wall. Through 6/20. Joseph, 745 Fifth Ave. (751-5500).

DEVIS GREBU—New paintings and drawings; through 6/21. Ende, 135 W. 58th St. (582-8282).

FRIEDENSREICH HUNDERTWASSER—Lithographs, serigraphs, Japanese color woodcuts, Rotaprint offsets, and multi-media prints that depict his characteristic mazes of bright, often contrasting colors; through 7/3. ACA, 41 E. 57th St. (644-8300).

RON JANOWICH/FREDERIC THURSZ—Recent paintings by these two artists that share similarities in gesture, color, and density of paint; through 7/31. Lelong, 20 W. 57th St. (315-0470).

CYNTHIA KNOTT—Seascape paintings; through 6/27. De Nagy, 41 W. 57th St. (421-3780).

CREIGHTON MICHAEL—Recent sculpture constructed from found conifer branches and transluscent paper, plus related drawings; through 6/27. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

GUNNAR NORRMAN—Drawings and drypoints by this Swedish artist who was formally trained as a botanist before turning to art; through 6/27. Fitch-Febvrel, 5 E. 57th St. (688-8522).

PABLO PICASSO—Prints from every period of his career, from the collection of Marina Picasso; through 7/3. Krugier, 41 E. 57th St. (755-7288).

FRANK STELLA—A suite of twelve collage multiples, incorporating lithography, linoleum cut, silkscreen and rubber relief, oil pastel, and oil paint; through 6/27. Exhibition Space, 50 W. 57th St. (315-5100).

SoHo and TriBeCa

SERDAR ARAT—Paintings of abstracted landscapes on shaped canvases; through 6/28. Katzen, 475 Broome St. (966-4469).

LISA BECK/PETER DUDEK—Paintings suspended from the ceiling/Recent floor sculpture. Through 6/20. Theodore, 580 Broadway (274-8260).

DIMITRI BEREA—Oil paintings, watercolors, and drawings that are a synthesis of Impressionism and Fauvism; 6/11–30. Ergane, 469 W. Broadway (228-9600).

CHRISTOPHER BROWN—Large-scale paintings that combine images of toys, figurines, and book illustrations, with overlapping surfaces of saturated color; through 6/20. Thorp, 103 Prince St. (431-6880).

AMY CHENG—Paintings that depict monumentalized vegetables and fruits; through 7/31. C & A, 96 Spring St. (431-8664).

ROBERT CRONBACH—A retrospective of sculpture by this 83-year-old artist; through 7/11. Humphrey, 594 Broadway (226-5360).

IAN DAVENPORT—New abstract paintings by a young English artist; through 6/27. Kasmin, 580 Broadway (219-3219).

HENRIK DRESCHER—A new limited-edition book titled *Too Much Bliss,* plus paintings and drawings; through 6/30. Granary Books, 568 Broadway (226-5462).

NANCY DROSD/SUSANNA BRISELLI—Black-and-white paintings of Sumo wrestlers/Hand-painted black-and-white photographs of still life and landscape. Through 6/27. Witkin, 415 W. Broadway (925-5510).

JULIA FISH—Paintings that depict close-up images of nature and landscape; through 6/27. Lipton, 67 Prince St. (925-7140).

SUSAN FRECON—New watercolors; through 6/30. Markey, 55 Vandam St. (627-4446), Mon.–Sat. 10–6.

VIOLA FREY—New ceramic works, including plates, benches, wall tile pieces, and drawings; through 7/31. Hoffman, 429 W. Broadway (966-6676).

CHARLES GARABEDIAN—Paintings that depict stylized figures in abstracted landscapes, inspired by the artist's re-reading of the *The Iliad*; through 7/10. Louver, 130 Prince St. (925-9205).

GUERCINO (GIOVANNI FRANCESCO BARBIERI)—Drawings of historical and religious subjects and scenes from nature and daily life, on loan from the British Royal Collection at Windsor Castle; through 8/1. The Drawing Center, 35 Wooster St. (219-2166).

PASCAL GIRAUDON/STEVEN LOWY—A collaborative conceptual art project that documents the urban environment with monoprints and film in diptychs and triptych; through 6/16. Portico, 139 Spring St. (941-1444).

PETER HALLEY—New paintings that incorporate an expanded range of color and configurations; through 6/27. Gagosian, 136 Wooster St. (228-2828).

MATT HECKERT—An installation of large machines that are computerized to create sound; through 6/27. Germans Van Eck, 420 W. Broadway (219-0717).

JACQUELINE HUMPHRIES—Recent paintings; through 6/20. Good, 532 Broadway (941-8066).

SHERRY KERLIN/THOMAS VINTON—Recent paintings and drawings by both; through 7/11. Bridgewater-/Lustberg, 529 Broadway (941-6355).

GARY KOMARIN—Multi-layered abstract paintings; through 6/27. Klarfeld Perry, 472 Broome St. (941-0303).

MARCUS LEATHERDALE/WELLINGTON REITER—New works that explore the human body as a sculptural form/A site-specific installation of found objects, including a 50-foot antique racing scull, rubber bricks, and outboard motors. Through 7/24. Roger, 136 Prince St. (966-4017).

LI LIN LEE—Paintings on burlap and canvas and works on paper; through 6/13. Donahue, 560 Broadway (226-1111).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966-0426).

JILL LEVINE—Painted sculpture; through 6/27. Fiction-/nonfiction, 21 Mercer St. (941-8611).

JOHN LINDELL—Works that explore the conflict between homosexual lust and political affiliation, using flags, banners, and columns of text; through 6/27. Cugliani, 40 Wooster St. (966-9006).

ANA LINNEMANN—An installation that uses objects to instigate a process of aging and eradication; through 6/19. Yi, 249 Centre St. (334-5189).

HUNG LIU—Paintings and sculpture based on turn-of-the-century photographs of young prostitutes in China; through 6/27. Steinbaum, 132 Greene St. (431-4224).

JOHN MACWILLIE—Plastic boxes that contain various materials in states of transformation, in a series titled "The Calaveras Cantos: A book of origins"; through 6/30. Morrison, 59 Thompson St. (274-9059).

ILONA MALKA—Paintings that depict isolated personal symbols within a stage-like setting; through 6/30. Helander, 415 W. Broadway (966-9797).

STEVE MILLER—New paintings and drawings; through 7/3. Wimmer, 560 Broadway (274-0274).

ROBERT MORRIS—Recent felt sculptures and one felt piece from the 1970s; through 6/27. Sonnabend, 420 W. Broadway (966-6160).

GUSTAVO MUNROY/ALBERTO VENEGAS—Painted woodblocks/Fresco paintings on stones that have fallen from old buildings. Through 6/27. Cavin-Morris, 560 Broadway (226-3768).

MARKUS OEHLEN—Large-scale drawings; through 6/26. Nolan, 560 Broadway (925-6190).

JUDY PFAFF—Seven new etchings concerned with light and shadow, water, dust, and smoke, and a recent sculpture; through 7/18. Crown Point Press, 568 Broadway (226-5476).

JONATHAN PHILLIPS/GINNIE GARDINER—New paintings by both. Through 6/20. Staempfli, 415 W. Broadway (941-7100).

TIM ROLLINS AND K.O.S./YOKO ONO—Recent collaborative paintings inspired by Stephen Crane's *The Red Badge of Courage*, Franz Kafka's *Amerika*, and other classic works of literature; through 6/27/Works from the series "Endangered Species 2319-2322"; through 6/27. Boone, 417 W. Broadway (431-1818).

EDWIN RUDA—Recent abstract paintings that explore relationships between color and form; through 6/23. Kelly, 591 Broadway (226-1660).

CHRISTY RUPP/GARY SCHNEIDER—Recent sculpture that focuses on pollution and its effect on the environment/Photographs derived from 18th and 19th-century engravings and watercolors. Through 6/27. P.P.O.W., 532 Broadway (941-8642).

ALAN SCARRITT—Drawings and sculptures that combine photography, text, light, steel, and glass; through 6/29. Engelhorn, 591 Broadway (966-6882).

JULIAN SCHNABEL—New paintings from his "Hurricane Bob" series; through 6/26. Pace, 142 Greene St. (431-9224).

MASAMI TERAOKA—Watercolors inspired by the Japanese ukiyo-e woodblock print that refer to the AIDS crisis, censorship, and other contemporary issues; through 6/24. Auchincloss, 558 Broadway (966-7753).

PURVIS YOUNG—Drawings on the pages of discarded books by this self-taught Miami artist; through 6/27. Ricco/Maresca, 105 Hudson St. (219-2756).

ELYN ZIMMERMAN—New sculpture; through 7/11. 65 Thompson Street, 65 Thompson St. (219-2219).

JOHN ZINSSER—Non-objective paintings that emphasize a blunt, literal use of materials; through 6/30. Koury, 89 Greene St. (334-5155).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

SPRING HURLBUT—Recent sculpture that investigates the origins of architectural ornamentation, incorporating ornamental molding, bones, eggs, horns, and other materials; through 6/26. Municipal Art Society, 457 Madison Ave. (206-6674).

LIN LIN (BILLY HARLEM)—Abstract and politically-based paintings by this Chinese artist who was shot and killed while sketching on a sidewalk in Times Square in August 1991; through 6/30. City University Graduate Center Mall, 33 W. 42nd St. (642-2634).

HAROLD SHAPINSKY—A retrospective of Abstract Expressionist paintings; through 6/27. The National Arts Club, 15 Gramercy Park South (475-3424), Mon.-Sat. 12-6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—The Mark Hotel, 25 E. 77th St. (439-6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with paintings by Davie, Hitchens, Hodgkin, Nicholson, Scott, others; through 6/27.

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by Bellows, Henri, Sloan; through 6/27.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0413). "Landscapes Real and Imagined," with works by Felderman, Mantooth, Stefan-Cole, Watler; through 6/20.

SHEPHERD—21 E. 84th St. (861-4050). European paintings, drawings, and sculpture, by Beran, Chatallon, Granet, Hertel, Wittmer, Falguiere, Wijnants; through 6/20.

SPANIERMAN—50 E. 78th St. (879-7085). "In the French Spirit: American Artists in France, 1875–1925"; "American Modern and Contemporary Artists, 1920s–1980s"; through 6/27.

STONE—48 E. 86th St. (988-6870). Recent works by gallery artists; through 7/1.

YORK—21 E. 65th St. (772-9155). "An Eye for Detail: Trompe L'Oeil and Exactitude in American Art," with works by Decker, Harnett, Hill, R. Peale, Lucioni, others; through 6/26.

57th Street Area

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Barroco de la Nueva Granada," with colonial art from Colombia and Equador; through 7/12.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). Works on paper celebrating the pleasures of food, by Bacon, Dickson, Dine, Lozowick, Marsh, Sloan, Thiebaud, Warhol, others; through 7/3.

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "A Short History of Modern Italian Sculpture," with works by Boccioni, Chia, Fontana, Manzu, Marini, Rosso, others; through 6/28.

BORGENICHT—724 Fifth Ave. (247-2111). Works by Romberger, Toepp, White; through 7/31.

EMMERICH—41 E. 57th St. (752-0124). Table-top sculpture by Alechinsky, Arp, Calder, Di Suvero, Ginnever, Hepworth, Noguchi. Picasso, Wilmarth, others; though 6/26.

DRUTT—724 Fifth Ave. (974-7700). "Sculpture in Motion," with works in clay, glass, bronze, and steel, by Bernstein, Ellis, Gropper, Jurs, Kaneko, Natzler, Sperry, Warashina; through 7/10.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

HAIME—41 E. 57th St. (888-3550). 10th anniversary exhibition, with works by Caballero, Dunoyer, Kadishman, Larraz, Merlino, Reice, Sutil, Tacla, Vari, others; through 6/15.

HAMMER—33 W. 57th St. (644-4400). Works from the past 100 years by 26 Argentinian artists; through 6/19.

MCKEE—745 Fifth Ave. (688-5951). Works by gallery artists; through 6/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; through 6/26.

PRATS—24 W. 57th St. (315-3650). Works by Aguilar, Amat, Cotanda, Lledos, Perejaume, Usle, Zush; through 6/27.

RAYBURN FOUNDATION—41 E. 57th St. (832-7540). Sculpture by Boccioni, Chia, Gemito, Fabbri, Fazzini, Paladino, Raphael; through 6/28.

REECE—24 W. 57th St. (333-5830). Paintings by Benaim, Bruane, Kaupelis; through 7/7.

ROSENBERG & STIEBEL—32 E. 57th St. (888-5008). "Miracle in Memphis," with paintings, porcelain, glass, ceramics, and other works on loan from the Dixon Gallery and Gardens in Memphis, Tennessee; through 6/15.

ROSS—50 W. 57th St. (307-0400). Works by artists who use transparent material in a variety of forms, including Bauermeister, Dill, Grimes, Hristoff, Knowlton, Luce, Minter, Name, Sonnier, Stone, Wilmarth, others; through 6/26.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

TATISTCHEFF—50 W. 57th St. (664-0907). "Isolation," with paintings by Chapman, Davis, Hannah, McCleary, Radford, Supplee, Van Wieck, others; through 6/30.

TILTON—24 W. 57th St. (247-7480). "Through the Looking Glass," with works that explore issues of interactivity, 'cyberpunk' aesthetics, and virtual reality; through 7/3.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "An Esemplastic Shift," with paintings and sculpture by Apfelbaum, Ball, Bullock, Meyer, Spear, Szold, others; through 7/1.

ALA—560 Broadway (941-1990). Works by Accardi, Bainbridge, Boetti, Chandler, Flavin, Gormley, Vedova; through 7/30.

ALEXANDER—59 Wooster St. (925-4338). Works by Bordo, Dorner, Guzman, Lemieux, Mullican, Raetz, Ruckriem, Zaugg; through 7/10.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). "Artists of Conscience II," with works by Arai, Doogan, Sakoguchi; through 6/20.

ARENA—128 Wooster St. (226-1420). New paintings by Hyde, Lomberg, Marcaccio; through 6/27.

ERGANE—469 W. Broadway (228-9600). Works by Arranz-Bravo, Basquiat, Francis, Haring, Kafanov, Mabe, Pizzi; through 6/30.

ESMAN—575 Broadway (219-3044). Works by Barrette, Bieber, Ellis, Ross, Simmons, Wides; through 6/27.

GALLOZZI—203 W. Houston St. (645-9306). Works by British Surrealists and Neo-Romantics from 1935–55, including Moore, Piper, Sutherland, others; through 6/20.

KLAGSBRUN—51 Greene St. (925-5157). Works by Lidrbach, Mosher, Oppenheim; through 6/30.

LE CAPELLAINE—252 Lafayette St. (431-3914). "E.S.P.," with works by Bartell, Branca, Goldstein, Maul, Oppenheim, Seidler, others; through 7/4.

LEDISFLAM—584 Broadway (925-2806). Works on paper by Acheson, Adkins, Engels, Harrison, Mannarino, Mann, Masters, McGill, Sillman, Smith, others; through 6/27.

LEE—588 Broadway (966-2676). Works by Chidester, Harwicke, Samuel, Smith; through 6/21.

LENNON, WEINBERG—580 Broadway (941-0012). Works by Kalina, Korman, Meyer, Morales, Rousselot, Roosen; through 7/31.

MARCUS—578 Broadway (226-3200). Works by gallery artists and an installation work by Susan Chrysler White; through 6/27.

POSTMASTERS—80 Greene St. (941-5711). "Morality Cafe," with works by Chambers, Dikeou, Finch, Harrison, Horowitz, Lekay, Schumann, Sheehan; through 7/18.

ROSEN—130 Prince St. (941-0203). Works by Di Benedetto, Grodesky, Halley, Parrino; through 6/27.

SERMAS—19 Greene St. (431-5743). Works on paper by Edwards, Frehm, Hettmansperger, Manter, Siegel; through 6/27.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition, Part III," with works by Briggs, Calcagno, Cherry, Dehner, Kurtz, Laufer, Pavia, others; photographs of New York artists taken during the 1950s by Arthur Mones; through 7/31.

STARK—594 Broadway (925-4484). Sculpture that addresses the human body, by Costa, Gerritz, Mozenter; through 6/25.

STEINGLADSTONE—99 Wooster St. (925-7474). Works by Barney, Reveles, Rubins; through 7/31.

STELLWEG—87 E. Houston (431-5556). Works by Bravo, Elizondo, Ferraz, Palacios, Velarde, Yampolsky, others; through 6/27.

TOLL—146 Greene St. (431-1788). "Technorama," with works by Armstrong, Blair, Brooks, Buck, Courtney, Edwards, Hoberman, Leydenfrost, Madsen, Rath, Scher; 6/11–7/10.

TRENKMANN—189 Lafayette St. (274-8273). "Land," with paintings by Edelman, Kahn, Leaf, Martin, Price, Taylor, others; through 6/27.

WEBER—142 Greene St. (966-6115). Works by Allen, Buren, Fulton, Haacke, Jetelova, Kendrick, LeWitt, McCollum, Smithson; through 6/20.

WEISS—68 Laight St. (925-7313), Thu.-Sat. 12-6. "Mysterious Presence," with works by DeSando, Edwards, Johnstone, Morgan, Neumuth, Savidge; through 7/18.

Other

ART SPACE—467 Amsterdam Ave. (795-7735). Paintings by Braes, Evans, Frady, Glantzman, Mulhern, Willis; through 6/21.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Baj, Breton, Benoit, Man Ray, Penrose, Tanning, others; through 6/27.

EMPIRE-FULTON FERRY STATE PARK—New Dock St. on the East River, Brooklyn, daily 10–6. Brooklyn Waterfront Artists Coalition's "Tenth Anniversary Outdoor Sculpture Show"; through 6/28.

ILLUSTRATION—330 E. 11th St. (979-1014). "Alphabet City," with works incorporating letters and words by Bleck, Calver, Gosfield, Guarnaccia, Pirtle, Rosenthal, Scher, Weisbecker, others; through 6/28.

INTAR—420 W. 42nd St. (695-6135). "The Migrations of Meaning: Part III," with works by Bates, dos Santos, Lathern; through 6/30.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

WHITE COLUMNS—154 Christopher St. (924-4212). "Little Women/Little Men (markers of diminished lives)," with works by Baker, Biggs, De Jong, Pearlman, Scobel, others; "White Room Program: Shirley Irons, Jane Fine, Elizabeth Berdann"; through 6/28.

PHOTOGRAPHY

JENNIFER BOLANDE—New photographs; through 6/13. Metro Pictures, 150 Greene St. (925-8335).

BILL BRANDT/AART KLEIN—Vintage landscape photographs by both; through 7/24. Lowinsky, 575 Broadway (226-5442).

MARILYN BRIDGES—Aerial photographs of Nazca, Machu Picchu, Stonehenge, pyramids in Mexico and Egypt, and temples in Greece; through 7/14. New York Open Center, 83 Spring St. (219-2527).

COWLES—420 W. Broadway (925-3500). Photographs by Burns, Plauto, Sturges; through 6/27.

GANYMEDE—22 W. Houston St. (255-6755), suggested donation. Photographs by 50 people living with HIV/AIDS; through 6/30.

DEZO HOFFMAN—Photographs of the Beatles taken between 1962–67; through 6/28. Bace, 2 Bond St. (388-9755).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

MARK KANE—Photographs of the New Mexico landscape; through 6/27. Nikon House, 620 Fifth Ave. (586-3907).

ANDRE KERTESZ—Black-and-white photographs taken in Hungary, Paris, and New York; through 6/20. Staley-Wise, 560 Broadway (966-6223).

KLEIN—594 Broadway (431-1980). Photographic works by Casebere, Leibowitz, Reichek, Semmes; through 7/31.

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographs by Deroo, Svenson, Umbrico, Schneider; through 7/3.

E. IRA MCCRUDDEN—Black-and-white photographs that celebrate New York's fringe citizenry; through 7/3. Wessel O'Connor, 60 Thomas St. (406-0040).

NEIKRUG—224 E. 68th St. (288-7741), Fri. and Sat. 1–6. "Rated X," with photographs by Kroll, Lupino, Mapplethorpe, Montanari, others; through 6/27.

NOSEI—100 Prince St. (431-9253). Photographic works by Brooks/Alexander, Dunning, Goldhagen, Reichek, Richter, Schneider, Wats, Welch, Welling; through 7/3.

LAURIE NOVAK—Large-scale color photographs of reconstructed images drawn from her own experiences; through 7/3. Baum, 588 Broadway (219-9854).

P.S. 122—150 First Ave. (228-4150). Photographs by Czarnecki, Kippen, Rubin; through 6/14.

RICE—325 W. 11th St. (366-6660). "Safe Place," with photographs by Gallagher, Rice, Tinglin, Van Riper, West; through 6/15.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

BAKU F. SAITO—Staged color photographs; through 7/1. Puchong, 36a Third Ave. (982-1811).

LORNA SIMPSON—Recent color Polaroids and an installation; through 6/20. Baer, 476 Broome St. (431-4774).

SANDY SKOGLUND—New still lifes of food; through 6/19. Borden, 560 Broadway (431-0166).

MICHAEL SPANO—Grids made up of multiple gelatin silver prints depicting photograms of tabloid headlines; through 6/30. Miller, 138 Spring St. (226-1220).

LOUIS STETTNER—Recent photographic collages that combine his own drawings, turn-of-the-century carte de visites, Metro tickets, and other images; through 7/2. Greenberg, 120 Wooster St. (334-0010).

STUX—163 Mercer St. (219-0010). Photographic landscapes by Clegg & Guttman, James, Fischli & Weiss, Leccia, Wall; through 7/31.

SWISS INSTITUTE—35 W. 67th St. (496-1759), daily 2–7, closed Wed. Photographs of American artists by Burckhardt, Isler, Kayser; through 6/30.

ANDY WARHOL—Photographs from the 1970s and 1980s, of Mick Jagger, Truman Capote, Liza Minnelli, and others; through 6/13. Pace/MacGill, 32 E. 57th St. (759-7999).

ZABRISKIE—724 Fifth Ave. (307-7430). "Multiple Exposure: The Group Portrait in Photography," with works by Arbus, Barney, Erwitt, Namuth, Penn, Winogrand, others; through 6/27.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.'" Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Acquisitions, Part I, Glass and Wood."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 1/17/93: "Global Warming: Understanding the Forecast."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja." Through 7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $3, $2 students, $1 seniors, free for children under 12. Through 8/2: "Artist in the Marketplace XII"; "Contemporary Painting and Calligraphy from Japan"; "The North American Trophy Room: Recent Works by Francisco Alvarado-Juarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists." Through 9/6: "Jin Soo Kim: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

Blue Note®
WORLD'S FINEST JAZZ CLUB & RESTAURANT
131 WEST 3RD STREET NYC • 212 475-8592

SUMMER HEAT WEEK I

EDDIE PALMIERI OCTET
PLUS JACK DeJOHNETTE SPECIAL EDITION
JUN 9 THRU 14 AT 9 & 11:30 • 3RD SHOW FRI/SAT AT 1:30AM

"SUMMER HEAT" WEEK II
MARIO BAUZA LATIN ORCHESTRA
PLUS KENNY BURRELL TRIO
JUN 16 THRU 21 AT 9 & 11:30PM • 3RD SHOW FRI/SAT-1:30

Zoë

90 PRINCE STREET
LUNCH • DINNER • WEEKEND BRUNCH
RESERVATIONS (212) 966-6722

Tre scalini
A World Class Italian Restaurant
Pre & Post Theater Menu
Parking $4.00 (Open 7 Days)
230 East 58th Street, NYC 688-6888

LARRÉ II
French Cafe
COMPLETE 4 COURSE DINNERS $22.50
846 Seventh Ave. (54 & 55 Sts.)
(212)586-8096 Closed Sun.

BEEFSTEAK CHARLIE'S
You get more than your money's worth!
1655 B'way(51st & B'way) 757-3110
709 8th Ave.(45th & 8th Ave.) 581-0501

DAILY LOBSTER SPECIAL
SPANISH & MEXICAN
"Best in Town"-POST
OPEN 7 DAYS
HOST: ANDRES
The Original
Cafe Español
172 BLEECKER STREET Res. (212) 505- 0657
Greenwich Village (Nr. Mac Dougal) Red. Park. Sun.-Thurs. (pm.)

The
Ultimate Experience
In Adult Entertainment

Gold FINGERS

Featuring...
The Girls of Goldfingers
...The Most Beautiful Showgirls in the World!

- WALL STREET NIGHT EVERY TUESDAY
- BACHELOR PARTIES • OFFICE PARTIES
- VALET PARKING • SPORTS EVENTS ON LARGE SCREEN T.V.s & MONITORS

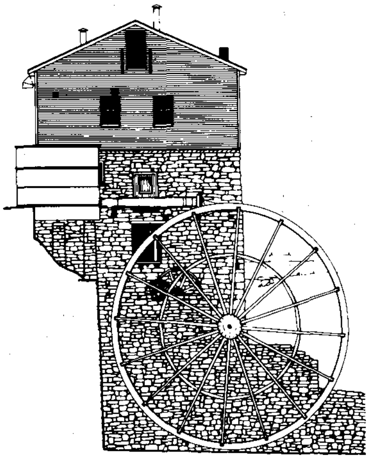
MANHATTAN	QUEENS
262 11th Ave (bet. 27 & 28 Sts.)	92-27 Queens Boulevard Forest Hills
212-760-0909	718-896-4676
(Minutes from the Lincoln Tunnel)	(Queens Blvd. Exit of L.I.E.)

WEST NYACK, NEW YORK
LACE, RT. 303 914-353-8000
Open 7 Days A Week 4 PM-4 AM • Major Credit Cards

SEVILLA
CREDIT CARDS
LUNCHEON PARTIES
FINE SPANISH CUISINE
- LUNCH
- COCKTAILS
- DINNER

famed Paella a la Valenciana
929-3189, 243-9513
62 CHARLES ST. (W. 4th ST.)

PRESERVATION
PLAN ON IT



Write:
National Trust
for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036

ART

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Closed for restoration; will re-open 6/28.

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 7/2: "Japanese Folk Art: A Triumph of Simplicity."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890–1990." Through 7/12: "Andrea Mantegna." Through 7/12: "Korean Ceramics from the Ataka Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 6/30: "Projects: Felix Gonzalez-Torres." 6/14–8/18: "Louis I. Kahn: In the Realm of Architecture."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York." Through 8/30: "Walt Whitman and New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 6/28: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection." Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/16: "Last Words: An Installation by Seyed Alavi." Through 8/16: "The Art Mall: A Social Space."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context." Through 7/12: "Forever Wild: The Adirondack Experience."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." Through 7/18: "Hail Delirium! Dorothea Tanning: Illustrated Books and Prints."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/14: "Sergei Bugaev 'Afrika'." Through 6/14: "Robin Stanaway."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 6/21: "Joan Mitchell: Pastel." Through 7/12: "Richard Prince." Through 9/20: "Gifts and Acquisitions in Context." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 6/20: "Judith Shea: Monuments and Statues." Through 7/2: "Gary Simmons: The Garden of Hate." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. 6/12–8/15: "Dirt and Domesticity: Constructions of the Feminine." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 7/10: "The Power of the City/The City of Power."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/10 at 2: " Fine Jewels." On view from 6/6. 6/11 at 10 a.m. and 2 and 6/12 at 10 a.m.: "U.S. Stamps and Covers." On view from 6/6. 6/12 at 2: "The Emperor Collection of Mexican Provisional Issues, 1856–1876." On view from 6/6.

DOYLE—175 E. 87th St. (427-2730). 6/10 and 6/11 at 10 a.m.: "Jewelry, Watches, Silverware, Stamps & Coins." On view from 6/6. 6/10 at 7: "American Paintings & Sculpture." On view from 6/6. 6/12 at 10 a.m.: "Old Master, Modern, and Contemporary Prints." On view from 6/6. 6/12 at 2: "Books and Autographs." On view from 6/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/10 at 10:15 a.m. and 2: "Arcade Art Deco." On view from 6/6. 6/10 at 2: "Russian & Vertu." On view from 6/6. 6/11 at 10:15 a.m. and 2: "Important Galle Glass and Art Nouveau/Deco." On view from 6/6. 6/12 at 10:15 a.m. and 2: "Arcade Modern & Contemporary." On view from 6/6. 6/13 at 10:15 a.m. and 2: "American Indian Art." On view from 6/6. 6/15 at 10:15 a.m. and 2: "Watches." On view from 6/11.

SWANN—104 E. 25th St. (254-4710). 6/11 at 10:30 a.m.: "Modern Literature." On view from 6/6.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 10

"SONDHEIM: A CELEBRATION AT CARNEGIE HALL"— Carnegie Hall honors the composer Stephen Sondheim and his music in a gala tribute benefiting Carnegie Hall. Directed by Scott Ellis; featuring the American Theatre Orchestra, Paul Gemignani conductor; BETTY, Leslie Brown, Glenn Close, Robert LaFosse, Jerry Hadley, Mark Jacoby, Liza Minnelli, Gary Morris, Eugene and Herbert Perry, Bernadette Peters, Billy Stritch, the Tonics, The Boys Choir of Harlem, a Broadway chorus, and many others. Carnegie Hall at 8:30. General admission tickets are sold out. $750 benefit tickets include pre-concert buffet at Tavern on the Green, at 6.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; featuring violinist Chee-Yun, soprano Theresa Hamm, The Metropolitan Singers/The Greek Choral Society. Vivaldi's Kyrie for Two Choruses and Two Orchestras; *In Exitu Israel;* Concerto in D for Violin and Two Orchestras; *Salve Regina* for Soprano, Violin, and Two Orchestras; A. Marcello Bach's Concerto in D Minor; Vivaldi/Bach's Concerto No. 8 in G. Alice Tully Hall at 8. $18, $25.

SIMPLY RED—With the Brand New Heavies. Central Park Summerstage, Rumsey Playfield, 72nd St. mid-park (307-7171), at 7. $15.50–$18.

JUILLIARD STUDENTS—With actors Philip Bosco, Kim Hamilton, Werner Klemperer. Stravinsky's *L'Histoire du Soldat;* Aaron Einbord's *Invention Fanfare.* Bryant Park, Sixth Ave. and 42nd St. and 12:30. Free.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice conductor. "Chariots and Cherubim," featuring Hugo Weisgall's "Praise Be Unto God," "How Fair in Thy Love," "Yih'u l'ratzon," others. Ascension Church, Fifth Ave. and 10th St. (718-387-2803), at 8. $10.

HALCYON WOODWIND QUINTET—Works by Franz Danzi, Antoine Reicha, Francaix. At 12:30: IBM Garden Plaza, Madison Ave. and 57th St. At 5:30: Bryant Park, Sixth Ave. and 42nd St. Both concerts are free.

PASCAL IANCO, organist. Works by Brahms, Franck. St. Vincent de Paul Church, 123 W. 23rd St., between Sixth and Seventh Aves. (243-4727), at 8. Donation requested.

Thursday, June 11

"THE MAIN SQUEEZE"—The Carnegie Hall Folk Festival continues with accordion music from many diverse cultures. Featuring the Polka Family Band (Polish and Hispanic influence), the De Franco Family (Italian), the Joaquin Brothers (from southern Arizona), and Tom and Maureen Doherty with Mick Moloney (Irish). Weill Recital Hall at 8. $20.

GABOR FUCHS, pianist. Schubert's Impromptu No. 2 in E-flat; No. 3 in G-flat; Sonata in A, Op. posth. 120, D. 664; Liszt's Four Short Pieces; Sonata in B Minor. Alice Tully Hall at 8. $10, $15.

MANHATTAN CHAMBER ORCHESTRA, Richard Auldon Clark conductor. Betty Buckley will be the soloist in the premiere of Edgar Granna's requiem *Stones, Time, and Elements,* with text by Kurt Vonnegut; David Amram's *Travels for Trumpet and Orchestra,* featuring Chris Gekker on trumpet; *Three Songs for America; Chakra.* Symphony Space at 8. $10.

MUSICA DE CAMARA, Eva de La O conductor; featuring violinist Christian Colberg, pianist Clinton Adams. Works by Beethoven, Faure, Kreisler, and Jack Delano (N.Y. premiere). Merkin Concert Hall at 8. $10.

DAVID ROTHENBERG, clarinetist; with guitarist Graeme Boone, percussionist Glen Velez. International music and jazz improvisation. South Cove, Battery Park City, Hudson River, six blocks south of the World Financial Center (248-4990), at 7. Free.

CLOUD NINE CONSORT—The chamber ensemble performs classical, Indian, and Latin music. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

CHIU-TZE LIN, pianist. Works by Bach, Beethoven, Debussy. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at noon. $2.

THE CHIASSON BAND—Pop/jazz. Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist Anne-Marie McDermott, cellist Jian Wang. Schubert's Rondo Brillante for Violin and Piano, D. 895; Prokofiev's *Sarcasms;* Tchaikovsky's Piano Trio in A Minor, Op. 50. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, June 12

"CARNEGIE HALL HOOTENANNY"—The Carnegie Hall Folk Festival continues with a gathering of legendary folk performers. Featuring vocalist Odetta, lyricist Tom Paxton; plus, the Irish folk music of the Clancy Brothers and Robbie O'Connell, the bluegrass music of Doc Watson, and the Piedmont blues of Turner and Lynn Foddrell. Carnegie Hall at 8. $10–$40.

INEZ BULL, pianist. Weill Recital Hall at 8. Call for ticket availability.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor-composer; with guest conductor Glen Cortese. Premiere of Black's *Underground Judges;* Mahler's Symphony No. 9. Symphony Space at 8. $10.

NORMAN SIMMONS SEXTET—The jazz sextet performs *The Master's Image.* Henry Street Settlement Music School, 466 Grand St. (598-0400), at 7. $10.

THE LIGHTHOUSE SINGERS AND ANNA CASE MACKAY OPERA WORKSHOP—With the Harmonie Ensemble, Richard Krause conductor. Bach's *Magnificat;* Peter Schickele's (P.D.Q. Bach) *Missa Hilarious;* Gerald Cockshott's *Apollo and Persephone.* All Souls Fellowship Hall, 1157 Lexington Ave., at 80th St. (768-1136), at 8. Free; tickets required.

COLLEGIATE CHORALE, Robert Bass conductor; with soprano Georgia Frontiere, baritones Michael Dash, Richard Fredericks, pianist-organist Kenneth Bowen. Selections from Bernstein's *Candide; Chichester Psalms;* Joplin's *Treemonisha;* Lee Hoiby's *I Have a Dream;* excerpts from Verdi's *La Traviata; Nabucco; Kismet.* St. Bartholomew's Church, Park Ave. and 50th St. (929-2094), at 8. $10.

HALCYON WOODWIND QUINTET—Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

BARGEMUSIC—See 6/11.

Saturday, June 13

VICTOR BORGE—The comedian-pianist satirizes traditional musical elements in a concert to benefit the St. Augustine School of the Arts. Alice Tully Hall at 8. $50–$100. Call for tickets (893-1438).

SCHOONER FARE, folk trio; with Jonathan Edwards. Traditional and original songs. Symphony Space at 8. $20.

GILBERT AND SULLIVAN SOCIETY—Featuring soprano Cynthia Reynolds, mezzo-soprano Katie Geissinger, contralto Leah Teller Staiman, others. Concert version of Gilbert and Sullivan's *The Yeomen of the Guard.* CAMI Hall, 165 W. 57th St. (397-6900), at 8.

BOHRAM YOUNG MUSIC CONCERT—Juilliard students perform works by Beethoven, Poulenc, Vieuxtemps, Chopin, Debussy. Weill Recital Hall at 8:30. $5.

PIANO STUDENTS OF MICHAEL PALMIERI—Student piano recital; plus, Michael Palmieri will perform his latest original compositions. Weill Recital Hall at 2. $20.

THE LIGHTHOUSE SINGERS AND ANNA CASE MACKAY—See 6/12. Today at 3.

AMERICAN MUSIC GROUP, Dennis Mitcheltree conductor. Original jazz. Brighton Beach Boardwalk, at Brighton 1st. St., Brooklyn, at 3. Free.

Sunday, June 14

CLAUDIA PAK AND WOO-MEE YE, pianists. Bach's Toccata in G; Beethoven's Sonata *Apassionata;* Ravel's Sonatine; Chopin's Scherzo No. 2, Op. 64; Liszt's Concert Etude *Un Sospiro.* Weill Recital Hall at 8:30. Free.

KEN CHAN, pianist/**GWEN CHAN,** violinist; with pianist Mara Miropolskaya. Bach's Sonata No. 1 in G Minor; Paganini's *Caprice,* No. 23; Wieniawski's Concerto No. 2 in D Minor; Beethoven's Sonata No. 21 in C, "Waldstein"; Rachmaninoff's Concerto No. 2 in C Minor. Merkin Concert Hall at 7:30. Free.

ANNUAL YOUTH AWARD CONCERT—Winners of the annual Men's Club of the West Side Institutional Synagogue contest—soprano Heather Kelley and tenor Anthony Diano—perform in a benefit for the synagogue; with soprano Laura Imperia, baritone Allan Laufer. Act III of Puccini's *La Boheme;* excerpts from operas by Donizetti, Verdi, Flavio, and Giordano. West Side Institutional Synagogue Concert Hall, 120 W. 76th St. (877-7652), at 3. $10–$25.

HANS AND ROSIE EPSTEIN MEMORIAL CONCERT—Featuring soprano Beverly Hill (N.Y. debut), pianist Barry Farber. Works by Mozart, Schubert, Brahms, Debussy, Reynaldo Hahn, Tchaikovsky, Rachmaninoff; plus, music by Jewish composers. Merkin Concert Hall at 3. Donation requested.

SUMMER
JOBS

Call Summer Jobs
for free employee
referral service and
help build a skilled
workforce for
tomorrow by hiring
youth today!

212 888-JOBS

SUMMER JOBS

Sponsored by the
New York City Partnership, Inc

Fitzers
RESTAURANT
**Continental cuisine
with an Irish flair.**
How about Irish Smoked Salmon for
starters and Bailey's Ice Cream as a
finale? Casual. Intimate.
Private Parties from 15-60.
Major cards. Call for reservations.
FITZPATRICK MANHATTAN HOTEL
687 Lexington Ave. Between 56 & 57 St.
Open M-F Lunch 12-2:30 Dinner 5:30-10:30
Tel: 355-0100

CARIBE
CARIBBEAN, SPANISH
& WEST INDIAN CUISINE
Hot and Spicy Music
Hot and Spicy People
(212) 255-9191
117 Perry St. at Greenwich St.
In Greenwich Village

LA VERANDA
LUIGI Loves His Patrons...That's Why
HE OFFERS QUALITY AT AFFORDABLE PRICES!
FULL COURSE DINNER $19 95
PASTA • CAESAR SALAD
CHOICE OF VEAL, FISH, CHICKEN
DESSERT AND COFFEE...*PLUS*
FREE PARKING NEXT DOOR 5 P.M. to 1 A.M.
163 WEST 47th ST., N.Y.C. Res: (212) 391-0905

STONEWALL CHORALE, Nancy Vang conductor. Verdi's *Four Sacred Pieces*. Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St., between Seventh and Eighth Aves. (721-2924), at 8. $12, $15.

TAMM E. HUNT—Jazz. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $15.

BARGEMUSIC—See 6/11. Today at 4. $18.

CITY ISLAND CHAMBER ENSEMBLE—"Baroque Reflections," baroque music in the "New Age Era." Also, Gryphon and Company perform early music and folk music. Lehman Center Theater, Lehman College campus, Bedford Park Boulevard and Goulden Ave., Bronx (212-960-8433), at 3. Free.

Monday, June 15

BEACONS IN JAZZ—Gregory Hines hosts this tribute to jazz greats Dizzy Gillespie and Benny Carter. Featuring performances by trumpeters Clark Terry, Doc Cheatham, Donald Byrd, Cecil Bridgewater, Joe Wilder, Jeff Gisbert, Byron Stripling, Roy Hargrove, Rebecca Frank; alto saxophonists Phil Woods, Lee Konitz, Jesse Davis, Jerry Dodgion, Arnie Lawrence, Billy Harper, Virginia Mayhew; pianists Hal Garper, Junior Mance, Norman Simmons, drummers Grady Tate, Charlie Persip; bassists Milt Hinton, Red Mitchell, Reggie Workman; others. Town Hall at 8. $22.50–$27.50.

SATURDAY BRASS QUINTET—Music for brass, including Rorem's *Diversions;* Harbison's *Magnum Mysterium;* the premieres of works by Anthony Davis and Benedict Mason. Washington Square United Methodist Church, 135 W. 4th St. (777-2528), at 8. $10.

"NEW YORK CHORALE SOCIETY SUMMER SINGS"—The audience joins Musica Viva in singing Haydn's *Lord Nelson Mass;* Bernstein's *Chichester Psalms*. Church of St. Luke's in the Fields, 487 Hudson St. (718-499-6313), at 7:30. $7.

THE BRIDGE ENSEMBLE—Chamber music for winds. Mark Goodson Theater, 2 Columbus Circle (245-1257), at 12:30. Free.

TED ACKERMAN, cellist/**ANGELA LABA,** pianist. Works by Bach, Beethoven, Debussy. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at noon. $2.

ANGELA BOFILL, jazz singer. Central Park Zoo, 64th St. near Fifth Ave. (307-7171), at 7. $8, $10.

DAVID BRASS QUINTET FROM JUILLIARD—Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

PASCAL IANCO, organist. Works by Sweelinck, Buxtehude, Pablo Bruna, Bach, Messiaen. St. Vincent de Paul Church, 123 W. 23rd St. (243-4727), at 8. Donation requested.

Tuesday, June 16

GEORGE WINSTON, pianist. Avery Fisher Hall at 8. $20–$25.

ROTTENBERG CHORALE, Elayne Robinson Grossman conductor; with assistant conductor Kenneth Leiberson. Premiere of Leiberson's *City of Peace;* Evelyn Mehlman's *On a Sunny Day;* Grossman's arrangement *Sephardic Suite*. Also, works by Enosh Lewandosky, Flory Jagoda, Oedoen Partos, Martin Kalmanoff, Naomi Shemer, Debbie Friedman, Peter Yarrow. Merkin Concert Hall at 8. $12.

THOMAS YEHUDA TIRINO, pianist. Mozart's Sonata in D, KV 576; Chopin's Sonata in B Minor, Op. 58; Tchaikovsky's *Dumka*, Op. 59; Diamond's Sonatine Nos. 1 and 2; Rachmaninoff's *Etude Tableau* in B Minor No. 4, Op. 39; Liszt's *Etude d'Execution Transcendente*, No. 4, "Mazeppa"; Chopin's Etude No. 5 in G-flat, Op. 10, "Black Key." Weill Recital Hall at 8. $20, $25.

"NEW YORK CHORALE SOCIETY SUMMER SINGS"—The audience joins the New York Choral Society, the Richmond Choral Society, the Choral Society of the Hamptons, and Young Audiences in singing Beethoven's *Missa Solemnis*. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

CAROL JOY EVANS, soprano/**KENNETH DRAKE,** pianist. Barber's *Hermit Songs;* Joseph Cateloube's *Song of the Auvergne*. Also, works by Handel, Mozart, Roussel. St. George's Chapel, 209 E. 16th St., east of Third Ave. (460-0940), at 8. $10.

ST. LUKE'S CHAMBER ENSEMBLE—Works by Susato, Koetsier, Maurer, Bach, Biber, Bonelli. Bryant Park, Sixth Ave. and 42nd Street, at 12:30. Free.

OPERA

Metropolitan Opera in the Parks

Through 6/27. Free. 6/16 at 8: Puccini's *La Boheme*, Christian Badea conducting; with Maria Spacagna, Elizabeth Holleque, Franco Farina, Kim Josephson. **GREAT LAWN,** Central Park; mid-park and 81st St.

Other

THE RIDGE THEATER, Bob McGrath conductor; featuring baritone Larry Adams and soprano Margaret Bishop. Conrad Cummings's *Photo-Op*, an opera that renders the theatricality of the National Political Convention; with lyrics by James Siena. LaMama Annex Theater, 74A E. 4th St. (254-6468). 6/11–6/14 at 7:30. $12–$15.

WEI HAI-MING—This recipient of Taiwan's most distinguished opera award performs in *The Tipsy Concubine*. Taipei Theater, 1221 Ave. of the Americas, between 48th and 49th Sts. (373-1850). 6/11–6/13 at 7:30; 6/14 at 2. $8.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets: $8–$58. 6/10 at 8: Balanchine's *Raymonda Variations;* Richard Tanner's *Sonatas and Interludes;* Balanchine's *Tarantella;* Robbins's *In G Major*. 6/11 at 8: Balanchine's *Square Dance; Tchaikovsky's Piano Concerto No. 2;* a Diamond Project ballet. 6/12 at 8: All Robbins evening: *In G Major; Opus 19/The Dreamer; The Four Seasons*. 6/13 at 2: *Raymonda Variations;* Martins's *Valse Triste;* Robbins's *Concertino; The Four Seasons*. 6/13 at 8: Balanchine's *Square Dance; Prodigal Son;* a Diamond Project ballet; Balanchine's *Duo Concertant*, featuring Baryshnikov. 6/14 at 1: Martins's *The Waltz Project;* Robbins's *Afternoon of a Faun; Antique Epigraphs; Tchaikovsky Piano Concerto No. 2*. 6/14 at 7: *Square Dance;* Balanchine's *Bugaku; Slaughter on Tenth Avenue*. 6/16 at 8: Martins's *Delight of the Muses; Sonatas and Interludes; Slaughter on Tenth Avenue;* a Diamond Project ballet; a new Mark Morris work featuring Baryshnikov.

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/20. Tickets: $16–$65. 6/10 at 2, 8; 6/11, 6/12 at 8; 6/13 at 2, 8: *Don Quixote*, staged by Vladimir Vasiliev. 6/15 at 8: *Bruch's Violin Concerto;* John Selya's *Moondance;* Glen Tetley's *Le Sacre du Printemps*.

Other

ANITA FELDMAN TAP—"Sleight of Foot," featuring Feldman's *Hooved Animals; City Scraped; Landings Takeoff*. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/11–6/13 at 8. $12.

EAST/WEST REPERTORY DANCE ENSEMBLE—"Kiss This," featuring the work of choreographers Milton Myeres, Lonne Moretton, Jolea Maffei, Janet Panetta, Rod Rodgers. Soundance Studio, 385 Broadway (340-8043). 6/11–6/13 at 8. $10.

JULIE HALL—"Bankrupt—Entartete Tanze," featuring Hall's *Boom Cha Cha; A Cold Song; Silent Myth (Take 2)*. 83 Leonard St. (718-783-6719). 6/12–6/14 at 9. $10.

KRISTEN CAPUTO DANCE—New choreography, with special guest Buffy Miller. St. Mark's Church, Second Ave. and 10th St. (529-2318). 6/11–6/14 at 8. $10.

"MOVEABLE FEAST"—New dances by Rae Ballard, Jim May, Lynn Pakerson, Linda Reiff. Holy Trinity, 316 E. 88th St. (924-0077). 6/11–6/13 at 8; 6/14 at 2. $10.

PERFORMANCE

KITCHEN—512 W. 19th St. (255-5793). Premiere of Karen Finley and Jerry Hunt's *The Finley-Hunt Report*. 6/11–6/14 at 8:30. $12.

LA MAMA—74A E. 4th St. (254-6468). Judith Sloan in *Denial of the Fittest! Excavations of Untold Truths and Other Outbursts*. 6/11–6/13 at 10. $12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun.

11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. D daily 4–midnight. **(I–M)** **No credit cards.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon—midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bouillabaisse. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SIRACUSA—65 Fourth Ave., bet. 9th–10th Sts. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

14th–42nd Streets, East Side

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–4 a.m., Sat.–Sun. noon–4 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5:30, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BELLEVUES—496 Ninth Ave., bet. 37th–38th Sts. (967-7850). Casual. French bistro. Spcls: boillabaisse, couscous, profiteroles. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3:30. D Mon.–Sat. 6–midnight, Sun. 5:30–11:30. Pre-theater D 6–7:30. Post-theater D 11–midnight. Private parties for 15–250. **(M)** **MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3.

Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CINQUANTA—50 E. 50th St. (759-5050). Casual. Italian. Spcls: grilled veal, lobster salad, risotto with melon. Res. sug. L and D Mon.–Sat. noon–11:30, Sun. 5–10:30. Private parties for 10–70. **(M)** **AE, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BISTRO 790—790 Seventh Ave. (621-8537). Casual. American-Mediterranean. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.– Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 4:30–11, Fri.–Sat. to midnight. Pre-theater D 4:30–6:30. **(I–M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon on dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D

Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern Mexican. Spcls: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Res. neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

EMILY'S—1325 Fifth Ave., at 111th St. (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, chicken and waffles. Res. sug. Open for B, L and D Mon.–Thu. 7:30 a.m.–11, Fri.–Sat. 8 a.m.–1 a.m., Sun. 8 a.m.–9. Gospel Br Sun. 11 a.m.–3. Jazz Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I–M)** **AE.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

RESTAURANTS

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Tea Mon.–Sat. 3–6. Private parties 40–125. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC, TM.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CARMINE'S—2450 Broadway, bet. 90th–91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. **(M)** **AE.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

EAST RIVER GRILL—44-02 Vernon Blvd., Long Island City (718-937-3001). Casual. Contemporary American. Spcls: ravioli with lobster, shrimp and scallops; grilled tuna with a light oyster sauce, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 6–10, Fri.–Sat. to 11. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND PARADES—Chelsea Day is 6/14 (rain or shine) from 10 a.m. to 6. On Eighth Ave. from 15th to 23rd Sts. Free (989-6077). . . .**The Broadway Mall Center** holds its **Fourth Annual Broadway Summer Festival** on 6/13, 11 a.m.–6. Runs from 86th to 96th Sts. along Broadway. Free (764-6330). . . .**The Queens County Farm Museum** holds its **Outdoor Annual Craft Fair** on 6/14, 11 a.m.–5. 73-50 Little Neck Parkway in Floral Park. Free (718-347-FARM). . . .The **Welcome Back to Brooklyn Street Festival** is 6/14 at Grand Army Plaza from noon to 5. Free (718-855-7882). . . .**The Puerto Rican Day Parade** is 6/14 along Fifth Ave. from 44th to 86th Sts. Starts at 11 a.m. (431-0335). . . .**The Bensonhurst Jewish Renaissance Street Festival** is 6/14 from 11:30 a.m. to 5. 7801 Bay Parkway. Free (718-331-6800). . . .**UNICEF** presents a week of activities in honor of **1992 Day of the African Child Commemoration,** 6/9–16. Festival of African Films: 6/9–16; discussion on the "Situation of the African Child": 6/12; art auction and dance benefit: 6/13; Africa Bazaar: 6/14; and Inter-Faith Service: 6/16. Details (303-7921).

PERFORMANCE—The Schomburg Center for Research in Black Culture continues its **Spring Theater Festival** with the play **Williams & Walker,** which follows the careers of Bert Williams and George Walker from minstrel shows to Broadway, at 515 Malcolm X Blvd. Performances are 6/12 at 7, 6/13 at 2 and 7, and 6/14 at 3. $12 (491-2040).

BENEFITS—Carnegie Hall hosts **Sondheim: A Celebration at Carnegie Hall** on 6/10. A pre-concert buffet picnic is at 6 at Tavern on the Green, Central Park W. at 65th St., and the concert, which features more than 30 artists including Glenn Close and Liza Minnelli, follows at 8:30. Carnegie Hall, Seventh Ave. and 57th St. $750; reserve (903-9650). . . .**United Hospital Fund** presents a **Tribute to Hospital Trustees Luncheon** on 6/10 from noon to 2. At the Starlight Roof of the Waldorf Astoria, Park Ave. and 50th St. $150; reserve (645-2500). . . .**The Alzheimer's Association** presents **Broadway at the Plaza: An Evening of Broadway Musical Song and Dance** on 6/10 at the Plaza Hotel, Central Park S. and Fifth Ave. Cocktails start at 7. $275; reserve (983-0700). . . .**People With AIDS Coalition** continues its **Benefit Cabaret Series** at the Ballroom, 253 W. 28th St., with **Baby Jane Dexter & Phoebe Legere.** On 6/15 at 8. $20; reserve (244-3005). . . .**Dorot,** an organization that provides food, housing, social, educational, and cultural programs to homeless and homebound elders in New York, holds its spring benefit, **Lasting Impressions: A Journey Through Our Past,** on 6/10. At the Puck Building, Houston and Lafayette Sts. Begins at 6:30. $50–$5,000; reserve (769-2850). . . .A special benefit screening of **Non, Je Ne Regrette Rien,** a video by Marlon Riggs exploring issues of HIV-disclosure, is 6/11 at 6. At the 8th St. Playhouse, 52 W. 8th St.; presented in conjunction with the New York International Festival of Lesbian and Gay Films. $20 (screening) or $50 (with cocktail party). Reserve (206-6674). . . .**The Manhattan Society** holds a benefit for the **National Multiple Sclerosis Society** on 6/11 from 6 to 9:30. At Wunderbar, 27 W. 20th St., between Fifth and Sixth Aves. $10 at door (cash bar). Call for more information (463-7787).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Project, St. Mark's Church, Second Ave. and 10th St., presents **Steve Levine** (*Pure Notations, Cycles of Heaven*, and *To and For*) and **Lydia Tomkiw** (*The Dreadful Swimmers*) on 6/10 at 8. $5 (674-0910). . . .**Lights, Camera, Glasnost** takes a final look at the Jewish impact on Soviet film and theater on 6/10 at 6:30. **Nikolai Sheiko** introduces excerpts from his current Moscow hit *The Travels of Benjamin III*, and **Bernard Gwertzman** leads a panel discussion on Glasnost to the Dissolution of the USSR. Merkin Concert Hall, 129 W. 67th St. $10 (362-8719). . . .**Symphony Space** continues its serial reading of *The Great Gatsby*, 6/8, 15, 22, 29, at Battery Park City on the Promenade and in Hudson River Park. The readings begin at 6:30; rain dates are 6/10, 17, 24, and 7/1. Free (864-1414). . . .**La Mama La Galleria,** 6 E. First St., presents a reading by **Mitch Highfill** and **Red Red Weather** on 6/12, and a new play by **Holly Thompson** on 6/13. Both at 8. Contr. (505-2476). . . .**A Reading of Gay and Lesbian Voices from Around the World** continues with Colombian author Jaime Manrique with "The Writer as Translator, the Interpreter as Writer" on 6/15 at 6. The New York Public Library's Mid-Manhattan branch, 455 Fifth Ave. Free (340-0948). . . .**The Poets House,** 72 Spring St., presents **Poetry Publication Showcase,** 6/10–13. "Poetry Reviews and the Public Perception of Poetry" is 6/10 at 7 ($5); "Selling Poetry: Sales & Public Access" is 6/11 at 7 ($5); "The Future of Poetry Publishing" is 6/12 at 7 ($5); and the "Grand Finale Reading," with David Rosenberg and Eileen Myles, is 6/13, 4–8 ($8). Call for more information (431-7920). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents the following: 6/10, Michele Karlsberg's *Outspoken Event* with Melvin Dixon at 7:30 ($6) and **Slam Open** hosted by Alvin Eng at 9 ($5); 6/11, **Dael Orlandersmith** and **Dana Bryant** at 7:30 ($6), **Anthony Zerbe** reads Joe Henry's poetry at 9:30 ($6), and **Wendy Ultan and Friends** at 10:30 ($6); 6/12, a benefit reading for *Tribes* magazine at 7:30 ($10), **Nancy Mercado** at 10 ($5), followed by an **Improv Poetry Slam**; and 6/13, *The Conjunctions* magazine reading at 7:30 ($6), the jazz artistry of **David Gordon** at 10 ($7), and **Kevin Berry's Summer Party** at midnight ($5). Call for more information (505-8183). . . .**The Knitting Factory,** 47 E. Houston St., continues its **Poetry Series,** curated by Gina Bonati and Paul Skiff. On 6/10, A. Waojiku H. Reynolds reads and 6/16, it's Howard Fireheart. Starts at 7:30. $4 (219-3006).

TOURS

MUNICIPAL ART SOCIETY—City University Graduate Center. 6/10 from noon to 1, join Ray Ring to tour this lesser-known midtown building from the inner tunnels to the street-level mall. $12 (935-3960).

RADICAL WALKING TOUR—Greenwich Village III. 6/13 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet at 55 Washington Sq. $6 (718-492-0069).

SINGLEWALKS—6/14 at 2, **53rd Street.** A tour for single New Yorkers. Meet at the "Lipstick" building, 885 Third Ave. & 53rd St. $15, optional gathering after the walk (242-0592).

TUDOR CITY AND EAST 42ND ST.—6/14 From 1:30 to 4, study the architecture, history, and legends of the area between the U.N. and Grand Central Station. $6; reserve (517-0325).

HISTORIC TENEMENTS—6/14 at 1:30, explore the Lower East Side Tenement Museum, then take a trolley ride uptown to tour the City & Suburban Homes Co.'s York Ave. Estate complex. Friends of the Upper East Side Historic Districts. $25; reserve (535-2526).

FORT GREEN—A View From Its Churches. 6/13 at 1, meet at Lafayette Ave. and South Oxford for a glimpse at the architectural riches of this area. Brooklyn's History Museum. $8; reserve (718-624-0890).

ELLIS ISLAND—6/13 at 9:30 a.m., a tour with Joyce Gold. Meet at State and Water St. near the flagpole. $18 includes tour, ferry, and entry to Ellis; Pre-payment nec. (242-5762).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks every weekend, in search of edible plants in the environment. $10 (718-291-6825). Most walks are 11:45 a.m.–3:45. 6/13: Central Park. 6/14: Van Cortlandt Park, Bronx.

URBAN EXPLORATIONS—6/12 from 2 to 5, **Atriums and Vest Pocket Parks of New York**. . . .6/13 from 2 to 5, **42nd Street**. . . .6/14 from noon to 3, **Chinatown.** $15; reserve (718-721-5254).

ADVENTURE ON A SHOESTRING—6/13 at 12:30, **Gramercy Park**. . . .6/13 at 3, **Park Ave: From 46th to 66th St.** $5 plus transportation; reserve (265-2663).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 6/14 from 1 to 4, **The Flatiron District: The Ladies Mile.** $15.

CITYWALKS—Tours with John Wilson. Call for information on weekday walks. 6/13 at 1, **Greenwich Village South of Washington Sq.** Meet at the southeast corner of Fifth Ave. and Eighth St. . . .6/14 at 1, **The Lower East Side.** Meet at 2 Mott St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—6/13 at 11 a.m., **Chinatown.** Visit a Buddhist Temple, the Chinese Museum, and more in the nation's largest Asian enclave. $9 adults, $7 students and seniors; reserve (439-1090).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 6/13, 20, 27 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . 6/13, 21 at 2: **A Writer's Walk Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .6/13, 20, 27 at 6: **Ye Olde Tavern Tour;** meet at Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .6/13, 20, 27 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .6/13, 20, 28 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .6/14, 20, 28 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .6/13, 20, 27 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .6/14, **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .6/14, 21, 28 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . .6/14, 21 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle. . . .6/14, 21, 28: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .6/13, 20: **Across the Brooklyn Bridge.**

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 6/12 at 7:40, 6/13 at 7:10, 6/14 at 1:40 vs. Pittsburgh. 6/15–17 at 7:40 vs. Montreal. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 6/8–10 at 7:30 vs. Toronto.

STEPS—The Brooklyn Greenway 10K. 6/14 at 10 a.m. in Brooklyn. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

SOLUTIONS TO LAST WEEK'S PUZZLES

P	L	E	A	S	U	R	E	■	B	R	A	C	E	R
L	■	N	■	P	■	E	■	■	■	I	■	O	■	O
I	N	T	R	U	D	E	S	■	S	O	N	N	E	T
G	■	I	■	R	■	L	■	P	■	T	■	T	■	A
H	E	R	E	I	N	■	T	E	N	E	M	E	N	T
T	■	E	■	O	■	P	■	N	■	D	■	N	■	O
■	■	■	C	U	R	R	E	N	T	■	O	D	E	R
P	■	C	■	S	■	O	■	A	■	S	■	S	■	Y
U	S	E	D	■	S	C	A	N	D	A	L	■	■	■
R	■	L	■	D	■	E	■	T	■	N	■	V	■	D
C	O	L	L	A	P	S	E	■	A	D	V	I	C	E
H	■	A	■	M	■	S	■	P	■	F	■	S	■	S
A	C	R	O	S	S	■	M	A	L	L	E	A	T	E
S	■	E	■	O	■	■	■	L	■	E	■	G	■	R
E	X	T	A	N	T	■	D	E	C	A	D	E	N	T

E	R	S	T	■	■	T	A	S	S	■	B	O	N	Z	O	■	R	A	N	G
D	A	T	U	M	■	O	M	I	T	■	I	F	N	O	T	■	A	L	E	E
I	H	A	V	E	T	W	O	L	E	F	T	F	E	E	T	■	J	O	V	E
E	S	T	■	O	R	E	■	A	V	A	S	T	■	■	■	D	A	N	E	S
■	■	I	T	W	I	L	L	G	E	T	Y	O	U	N	O	W	H	E	R	E
A	L	O	E	S	■	■	E	E	N	S	■	■	P	O	K	E	■	■	■	■
J	I	N	X	■	A	L	G	■	S	O	W	■	D	I	R	E	■	D	O	T
A	V	E	■	■	L	O	O	T	■	■	A	M	A	■	A	B	L	A	Z	E
R	E	D	I	S	M	Y	F	A	V	O	R	I	T	E	■	S	O	L	A	R
■	■	■	N	E	A	■	■	R	O	Z	■	S	E	L	L	■	L	A	R	S
W	H	A	T	T	H	O	N	G	W	O	U	L	D	Y	O	U	L	I	K	E
H	O	M	E	■	S	H	O	E	■	N	A	E	■	■	L	I	E	■	■	■
E	V	E	N	T	■	S	O	T	H	E	R	A	B	B	I	T	D	I	E	D
R	E	N	T	A	L	■	K	S	U	■	■	D	U	E	T	■	■	R	Y	E
E	L	S	■	R	O	L	L	■	G	A	L	■	T	E	A	■	T	O	R	E
■	■	■	■	T	R	E	E	■	■	G	U	S	T	■	■	A	S	N	E	R
I	M	G	L	A	D	I	T	S	N	O	T	M	E	A	S	L	E	S	■	■
M	E	L	O	N	■	■	■	A	E	R	E	O	■	N	O	D	■	I	R	E
P	L	E	A	■	I	D	O	T	H	A	T	O	N	T	U	E	S	D	A	Y
L	E	A	F	■	C	O	W	E	R	■	I	C	E	S	■	R	E	E	S	E
Y	E	N	S	■	H	I	N	D	U	■	A	H	O	Y	■	■	A	S	P	S

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only $39.98
Please check the appropriate box.

Unlisting Service?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address; please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:

New York Magazine
P.O. Box 54661
Boulder, Colorado 80322-4661

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

OVER THE MOON—Children can accompany the singers with whistles and kazoos in this rock and roll matinee with songs about loosing teeth and not eating dinner; for ages 1–8. 6/14 at 2. The Knitting Factory, 47 E. Houston St. (219-3055). $3; $8 per family.

HASSELFREE MYSTERIES—Name That Gnome. The audience must guess the name of Rumplestiltskin's brother in this participatory play; for ages 6–12. 6/13 at 1:30. Olde Garden Restaurant, 15 W. 29th St. (563-5572). $16; adults $25; includes lunch; reserve.

MUSICAL CHAIRS—Sing and clap with World Music singer Lois LaFond and The Rockadiles during a taping of a concert video; for ages 2 and up. 6/13 at 10:30 a.m. and 1:30. Theater at St. Peter's, 619 Lexington Ave. (at the Citicorp Center on 54th St.) (274-9775). Free; reserve.

BRYANT PARK—Juggling Workshop. Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. 6/10 from noon–3. 40–42nd Sts. bet. Fifth and Sixth Aves. (983-4142). Free.

FAIR—The Family Center Fair at **Bank Street College** will offer music, games, storytelling, and movement activities; for ages 3 months–5. 6/13 from 10 am. to 3. 610 W. 112th St. (875-4615). $5 per family.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 6/14 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free. . .**Meet the Author.** Writer and illustrator Tedd Arnold will read his new book, *The Signmaker's Assistant*, and demonstrate drawing techniques; for ages 3 and up. 6/13 at noon. 132 Seventh Ave. Free.

ALICE IN AMERICA—A musical fantasy by Jaz Dorsey, presented by The Lunacy Group; for ages 7 and up. Sat. and Sun. at 3. Studio Dramatique, 141 W. 28th St., Suite 201 (629-1913). $5; reserve.

A WISHING WELL—A musical work-in-progress in which a group of East Harlem youngsters are granted one wish and made to think about problems which exist in their neighborhood; for ages 8 and up. 6/26 and 27 at 8:30; 6/28 at 6:30. Presented by the Harbor Performing Arts Center at The Julliard School, 60 Lincoln Center Plaza, Room 301 (427-2244). $10.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. 6/13 and 14 at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. 6/13 at 3. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on 6/13 and 14; for ages 2–10. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Jane's Metropolitan Farm.** A musical farm fantasy presented by Germainia; for ages 3–5. 6/11 at 10:30 a.m. Ottendorfer Branch, 135 Second Ave. (674-0947).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

CENTRAL PARK PROGRAMS—Storytelling. Diane Wolkstein and guitarist Shirley Keller will tell *The Magic Orange Tree* and other Haitian stories; for ages 5 and up. 6/13 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832). Free. . .**The Dairy: Design-A-Park.** Become a landscape architect by designing your own special park with Master Builder Stonebridge; for ages 5–11. 6/13 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 6/13: **Fantasy.** $5; advance tickets recommended. (621-6600). . .Family Screenings: **The Muppet Show: Harry Belafonte** and **Of Muppets and Men: The Making of The Muppet Show**; for all ages. Tues.–Sat. at 1; through 6/21. . .For Bigger Kids: **Directed by Jim Henson,** featuring **The Jim Henson Hour: "Dog City"** and **The Storyteller: "The Soldier and Death"**; for ages 10 and up. Sat. and Sun. at 3:30; through 8/2; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

BOOKS

A SEED, A FLOWER, A MINUTE, AN HOUR, by Joan W. Blos; illustrated by Hans Poppel. Preschool. Simon & Schuster, $14.

A REAL NICE CLAMBAKE, by Rodgers and Hammerstein; illustrated by Nadine Bernard Westcott. Grades 1–3. Little, Brown, $14.95.

ALMOST GOOD-BYE, by Helen Cresswell and Judy Brown. Grades 1–4. Dutton, $11.

THE GO-BETWEEN, by Amy Hest; illustrated by DyAnne DiSalvo-Ryan. Grades 2–4. Four Winds Press, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 6/10: Greg Abate Quartet. 6/11: Debbie Davis Quartet. 6/12–13: Walter Bishop Jr. Quartet. 6/14: Virginia Mayhew Quartet. 6/15: Mercy Monet. 6/16: Rich Willey and Lattitude. Sets at 9, 10:30, and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/14, Tue.–Thu. and Sun. at 9 and 11:30, Fri.–Sat. at 9, 11:30 and 1:30 a.m.: Eddie Palmieri plus Jack Dejohnette. 6/16–21: Mario Bauza plus Kenny Burrell. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/10: Cliff Eberhardt and Mare Winningham. 6/11: The Oyster Band. 6/12–13: The Persuasions and Rockapella. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/13: Saxophonist Donald Harrison with Eric Reed on piano, Carl Allen on drums and Dwayne Burno on bass. 6/14: Pianist John Hicks with Chico Freeman on saxophone and Walter Booker on bass. 6/15–20: Pianist Mike LeDonne with Kenny Washington on drums and Peter Washington on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 6/12: Senseless Things. 6/16: Naked Grape, Fresh Kills, Shock Council, Southern Culture on the Skids, Flat Duo Jets. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. 6/12–14: Cecil Taylor. 6/15: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/12: Andy McGann on fiddle and Felix Dolan on piano. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/14: Pharoah Sanders. 6/15: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10, and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/10–13: Hal Schaefer Trio. 6/14: Dave Leonhardt Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON GRILL—350 Hudson St., at King St. (691-9060). Every Wed., Olana hosts the shakin' cocktail hour at 6 and swing show at 9. 6/10: Health and Happiness Show followed by 5 Chinese Brothers. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 6/10: Mike Renzi Trio. 6/11: Lynne Arriale Trio. 6/12: Group Five. 6/13: Barbara Lea with Dick Sudhalter Quartet. 6/14: Tobacco Road Latin/Salsa Band. 6/15: Bill Charlap. 6/16: Daryl Sherman Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 6/10–11: Pianist Pete Malinverni. 6/12–13: Pete Malinverni with Bob Cranshaw on bass. 6/14, 21: Jazz-singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/10: Lonesome Bob, Vacant Lot. 6/11: Virgil Moorefield, John Sherman, Tony Maimone, Yuval Gabay. 6/12–13: Arto Lindsay, Melvin Gibbs, Dougie Bowne plus Paint or Venice. 6/14: David Taylor, Tim Berne, Mark Dresser, Phil Haynes, Herb Robertson, KARU, She Never Blinks. 6/15: Bill Ware and Club, Bird Jazz All Stars, M. Doughty's Soul Coughing. 6/16: Third Person: Samm Bennet and Tom Cora with Marc Feldman, David Linton's Electric Owthaus. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 6/10: Tap dancer Jimmy Slyde. 6/11: Liliane Stow and trio. 6/12: Jeree Wade and guest artist Shelton Becton. 6/13: Mzuri and Billy Baker and trio. 6/14: Mercy Monet. 6/15: Terry Blaine Quintet. 6/16: Robbi Robinson and duo. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 6/10: The Holmes Brothers. 6/11: Jerry Portnoy. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Every Tue.–Sat. at 9:15 and 11:15: *A Traditional New Orleans Jazz and Food Festival*, featuring Terry Waldo, Bill Dillard, Orange Tellin and others. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jordan Sandke Band followed by Big Band Swing. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 6/13: Ian McCulloch. **No credit cards.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/10: Chico and the Gipsies. 6/11: Les Têtes Brulées. 6/12: System Band. 6/13: Kanda Bongo Man. 6/16: Seis Del Solar, Little Joe and La Familia. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 6/14: McCoy Tyner with Avery Sharpe and Aaron Scott. 6/15, 22: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. 6/10, 13: Lynne Arriale Trio. 6/16–19: Fred Hersch Trio. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 6/10: Sharon Shannon. 6/12: Ann Peebles, Otis Clay. 6/13: John Delafose and the Eunice Playboys. 6/16: Titanic Love Affair, Sextants, Railroad Earth, Peter Himmelman. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch*, Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 6/15: "A Night of Charanga and Flutes" with *Orquesta Broadway*. Guest flutists are Johnny Pacheco and Nestor Torres. **Terrace:** Every Mon. Raphael D'Lugoff Trio. Tue. Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/14: Don Cherry Quartet. 6/15, 22: The Vanguard Jazz Orchestra. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 6/10–11: Dave Kikoski Quartet with Billy Hart, Joe Lovano, and Ed Howard. 6/12–14: Sheila Jordan with Harvie Swartz, Gary Dial, and Marvin Smith. 6/15: Eddie Henderson. 6/16: Ed Palermo Quintet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 6/10: Chris Whitley. 6/11: Chucklehead. 6/13: All Good Midnight Kitchen. 6/14: The Toasters, King Apparatus. 6/16: New Potato Caboose, Bourbon Tabernacle Choir, From Good Homes. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 6/13, 15–20: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 6/11: Poppa Chubby and the Legendary Wild Ensemble. 6/12: Bonnie Forman, Repercussions, Second Step, This Is It, Honus Wagner. 6/15: WBAI Full Moon Benefit with Black 47 and Black Rock Coalition Orchestra. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 6/10–14, Wed., Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: Rita Rudner. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows

Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed. through June at 9: *El Barrio '92,* musical comedy revue hosted by comedian Angel Salazar and Daphne Rubin-Vega. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/14: Joe Rogan, Willie Asbury, Al Romero, Phil Tagliaferri, Scott Bruce, Nancy Redman, Danny Curtis, and Mike Eagan. From 6/15–21: Keith Anthony, Kent Kasper, Scott Bruce, Phil Tagliaferri, Willie Asbury, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King, and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 6/10: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 6/11: Magician Eric DeCamps, comedy-magician Imam and pianist Rich Sanders. 6/12–13: Comedy-magicians Jamy Ian Swiss and Imam, comedian Rob Weinstein with pianist Rich Sanders. 6/16: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/14: John Joseph, Frank Santorelli, Sue Kolinsky, and Jon Stewart. 6/15–21: Mario Cantone, Joe Mulligan, Adam Ferrara, and Judy Gold. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10, and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi Trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 6/10 at 10:15: Vertical Man; Pro-jam featuring Memphis Soul Review. 6/11 at 9:30: Major Domo; Sophia and Her Sexual Overtones at 10:30; Diane Scanlon at 11:15. 6/12 at 10:45: Miller, Miller, Miller and Sloan. 6/13 at 10:30: The Drive. 6/16 at 9:30: Steel Embrace; Mr Dizzy at 10:30; The Greenhouse at 11:30; Spongetones at 12:30 a.m. **No credit cards.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway,* Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 1940's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **Main Room:** Rick Bartlett, Tue.–Sat. at 9. **Blue Room:** Charles de Forest, Tue.–Sat. at 9. 6/11, 16: Ann Hampton Callaway, from 9 to 10:30. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Tue.–Thu. at 9, Fri.–Sat. at 6:30 and 9, and Sun. at 3: Jazz-singer Blossom Dearie. Through 6/23, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: *Casino Paradise,* a new cabaret opera written by William Bolcom and Arnold Weinstein featuring Joan Morris, Andre De Shields, and Steven Goldstein. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 6/10: Ilene Cassel. 6/11: Alice Evans. 6/12: Marilyn Volpe. 6/13: Jane Cotton. 6/14: Fairfax Mason. 6/15: Jon Soleather. 6/16: Maria Flaim. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/10: Baus and Troché with *Candid Tandems; Our Time,* musical revue. 6/11: Marc St. Camille; Ronny Swain. 6/12: Angela Lagreca; *Everything's Coming Up Brandon* with Martin Outzen. 6/13: Fran McGuire. 6/14: Leslie Hollis. 6/15: *Five Shows a Day,* original musical with Dottie Burman. 6/16: Angela Lagreca; Greg Carter; Daniel Brewer and David Vodnecar, musical duo. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 6/10: Jane Scheckter, Jennifer Heaney. 6/11: Steve Sammeth, Randa McNamara. 6/12: Marcia Lewis, Judy Kuhn. 6/13: Judy Kuhn, Marcia Lewis, Baus & Troche/ Loons & Toons. 6/14: Tom Anderson, Shelley Clayton, Skip Kennon's revue *Picking Up the Pieces,* Caliborne Cary. 6/15: Julie Kurnitz and . . . .6/16: Pat Powers, Jim Mahady. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 6/10: Juliet Greco. 6/11: Steve Stavola, Nancy Sirianni and Jack Hoffmann. 6/12: Jullee, Dangerous Duets. 6/13: Elaine Brier, Miss Coco, Dead Comics Society. 6/14: Cathy Taylor. 6/16: J.Q. and the Bandits. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/12: *Undiscovered Hits* with Bonnie Lee Sanders and Thomas Spahn. 6/13: Judy Kreston and David Lahm with *Remembering Felicia Sanders* and special guest Irving Joseph. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 7/4: Susan Anton with *An Intimate Evening with Susan Anton.* 6/14 at 7 and 9:30: *The Music of Time... Jonathan Schwartz and Friends,* featuring radio personality-singer-raconteur Jonathan Schwartz with special guest Linda Ellerbee. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). 6/14: Stars from "As the World Turns," with Rex Smith, Scott Holmes, and Mary Ellen Stuart at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 6/10 at 10:30: *Stand-Up Madness.* 6/11 at 10:30: *Theater Songs of Neil Berg.* 6/12 at 11: *White Lies.* 6/15 at 8: Charles Cermele. 6/15 at 10:30: Jeanie Bowers. 6/16 at 11: *Six Women With Brain Death.* **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 6/10 at 11: Even Steven (a tribute to Elton John). 6/11 from 7–11: Maria Postell Trio. 6/12 from 7–11: Dorothy Parks. 6/13 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 6/15 at 10:30: Monday Night Live! with mc Rocco Primavera and his New Jersey Nightengales with special guest Michael Musto. 6/16 at 11: R. Couri Hay. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 6/27, Tue.–Sat. at 8:45 and 10:45: Bobby Short. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** New York's newest night spot. Through 6/13: The Marvelettes. 6/16–20: Johnny Maestro and the Brooklyn Bridge. Tue.–Sat. at 8:45 and 10:45. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RAMADA RENAISSANCE TIMES SQUARE—2 Times Square (765-7676). **Renaissance Lounge:** Elegant room overlooking Broadway where singer-pianist Eric Comstock plays Porter, Gershwin, Sondheim, and Rodgers, every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8-midnight. Mon.–Tue. from 6-11, singer-pianist Bob Shephard. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., June 10

2:00/WNCN—Haydn: String Qt. in G; **Martines:** Sinfonia in C.

WQXR—Britten: *Young Person's Guide to the Orchestra.*

3:00/WNCN—Saint-Saëns: *Havanaise;* **C.P.E. Bach:** Sym. in C; **Mozart:** Sym. No. 30 in D.

WQXR—Bach: Cto. for Oboe d'amore in A.

4:00/WNCN—Wagner: *Die Meistersinger,* "Dance of Apprentices" and "Entry of the Masters"; **Adam:** *Giselle,* Act II.

WQXR—Rimsky-Korsakov: *Mlada,* Suite.

5:00/WNCN—Bazzini: *Dance of the Goblins;* **Gottschalk:** *Cakewalk,* Suite; **Sarasate:** Spanish Dance No. 8.

WQXR—Beethoven: *Fidelio,* Ov.

6:00/WNCN—Rossini: *Silken Ladder,* Ov.; **Vivaldi:** Cto. for Two Violins and Two Cellos in D.

7:00/WNCN—Puccini: *La Bohème,* "Musetta's Waltz"; **Spohr:** Andante and Variations; **Mozart:** Divertimento for Strings No. 1 in D.

8:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E; **Beethoven:** Violin Sonata No. 3 in E-Flat.

WQXR—"Metropolitan Opera Simulcast." **Puccini:** *La Fanciulla del West.* Conductor: Slatkin; soloists: Daniels, Domingo, Milnes.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e.

Thu., June 11

2:00/WNCN—Mozart: Serenade No. 6 in D, "Serenata Notturna"; **Tartini:** Cto. for Violin in e.

WQXR—Tchaikovsky: Cto. for Piano No. 3 in E-Flat.

3:00/WNCN—Chopin: "Variations on a Theme by Rossini"; **Biber:** "The Sonorous Table."

WNYC—Corigliano: Sym. No. 1.

WQXR—Mozart: Sym. No. 36 in C, "Linz."

4:00/WNCN—Mozart: *Idomeneo,* Ov.; **Alberti:** Sonata for Two Trumpets in D; **Handel:** *Harmonious Blacksmith,* Suite No. 5 in E.

WQXR—Gould: American Symphonette No. 2.

5:00/WNCN—Britten: *Soirees Musicales;* **Sullivan:** *Overture di Ballo.*

WQXR—Berlioz: *Benvenuto Cellini,* Ov.

6:00/WNCN—Mendelssohn: *Hebrides Overture;* **Vivaldi:** Cto. for Flute in G; **Beethoven:** *Coriolan Overture.*

7:00/WNCN—Rossini: *L'Italiana in Algeri,* Ov.; **Corelli:** Trio Sonata in F.

WQXR—Bach: Ov., Suite for Orch. No. 2 in b.

8:00/WNCN—Mozart: Sym. No. 19 in E-Flat; **J. Haydn:** Piano Sonata No. 50 in C.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D.

Fri., June 12

2:00/WNCN—Haydn: Divertimento for Winds No. 14 in E-Flat; **Beethoven:** Violin Sonata No. 8 in G.

WQXR—Grieg: *Peer Gynt,* Suite No. 2.

3:00/WNCN—Weber: *Der Freischütz,* Ov.; **Babell:** Cto. for Recorder No. 1 in C; **Mozart:** Piano Sonata No. 2 in F.

WQXR—Beethoven: *Creatures of Prometheus,* Excerpts.

4:00/WNCN—Milhaud: *Scaramouche,* "Brasileira"; **Naumann:** *Amphion,* Ov.; **Scheidt:** *Battle Suite.*

WQXR—Stamitz: Cto. for Flute, Oboe, and Orch. in G.

5:00/WNCN—Chopin: Étude No. 12 in c, "Revolutionary"; **Albinoni:** Cto. in C.

WQXR—Dvorák: *Carnival Overture.*

6:00/WNCN—Beethoven: *Für Elise;* **Vivaldi:** Cto. for Oboe and Violin in B-Flat; **Torelli:** Cto. for Trumpet in D.

7:00/WNCN—Schumann: *Kinderszenen,* "Traumerei"; **Neumann:** "Variations on an Aria by Paisiello"; **M. Haydn:** Cto. for Clarinet in D.

WQXR—Rameau: *Castor et Pollux,* Suite.

8:00/WNCN—Haydn: Sym. No. 77 in B-Flat; **Rossler:** Cto. for Oboe in C.

9:00/WNCN—Bizet: Sym. in C.

WQXR—The Brooklyn Philharmonic. **Shostakovich:** Sym. No. 11.

Sat., June 13

10:00 a.m./WNCN—Vivaldi: Cto. for Bassoon in e; **A. Thomas:** *Raymond,* Ov.

WQXR—Grieg: *Sigurd Jorsalfar,* "Three Orchestral Pieces."

11:00 a.m./WNCN—J. Strauss II: *Die Fledermaus,* Ov.; **Nicolai:** *Merry Wives of Windsor,* Ov.

WQXR—Haydn: Cto. for Violin in G; **Wagner:** *Tannhäuser,* Ov.

NOON/WNCN—Bizet: *Children's Games;* **Alfven:** *The Prodigal Son,* Suite; **Vivaldi:** Chamber Cto. in g.

1:00/WNCN—Strauss: *Till Eulenspiegel's Merry Pranks;* **Schubert:** Rondo for Violin in A.

WQXR—The Lyric Opera of Chicago. **Donizetti:** *L'Elisir d'Amore.* Conductor: Pappano; soloists: Gasdia, Hadley, Corbelli, Desderi, Futral.

2:00/WNCN—C. Stamitz: Cto. for Flute in G; **Franck:** *The Accursed Hunter.*

3:00/WNCN—Mozart: *Don Giovanni,* Ov.; **Albinoni:** Cto. for Oboe in B-Flat; **Elgar:** *Cockaigne Overture.*

4:00/WNCN—Bach: Brandenburg Cto. No. 3 in G; **Handel:** *Saul,* Sonfinias.

5:00/WNCN—Enesco: Roumanian Rhapsody No. 1 in A; **Yvon:** Sonata for English Horn in f.

6:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Bach:** Trio Sonata in g.

7:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours"; **Mozart:** Violin Sonata in E-Flat; **Rodgers:** "Slaughter on Tenth Avenue."

8:00/WQXR—The Cleveland Orchestra. **Mozart:** Piano Cto. No. 27 in B-Flat; **Mahler:** Sym. No. 4 in G. Conductor: Dohnányi; pianist: Pires; soprano: Upshaw.

9:00/WNCN—Grofe: *Grand Canyon Suite.*

Sun., June 14

10:00 a.m./WNCN—"Classic Guitar." **Beethoven:** Variations in D; **Vivaldi:** Cto. for Two Guitars in G; **Bach:** Lute Suite No. 1 in e.

WNYC—Schenck: Sonata No. 11 in G for Viols; **Haydn:** Cto. for Organ in D.

11:00 a.m./WNCN—J.P.E. Martini: *Plaisir d'Amour;* **Telemann:** Cto. for Oboe in d; **M. Haydn:** Nocturne in F.

WNYC—Dukas: Variations, Interludes, and Finale.

NOON/WNCN—Strauss: *Don Juan;* **Fibich:** Piano Trio in f.

WNYC—Ibert: Divertissement; **Lalo:** Cello Cto. in d.

1:00/WNCN—Chicago Symphony Orchestra. **Liszt:** *Les Preludes; Faust Symphony.* Conductor: Solti; tenor: Heppner.

WNYC—Antheil: Sym. No. 4; **Harbison:** *Twilight Music.*

2:00/WNYC—"Library of Congress Concerts." **Hoiby:** Serenade for Violin and Piano; **Shostakovich:** Violin Sonata; **Brahms:** Haydn Variations.

3:00/WNCN—Falla: *El Amor Brujo,* "Ritual Fire Dance"; **Hasse:** Cto. for Flute and Two Violins in b.

4:00/WNCN—Handel: *Royal Fireworks Music;* **Tartini:** Cto. for Violin in a.

5:00/WNCN—Liszt: *Mephisto Waltz,* No. 1; **Roman:** Cto. Grosso for Oboe in B-Flat.

6:00/WNCN—Tchaikovsky: *Capriccio Italien;* **Richter:** Cto. for Trumpet in D.

7:00/WNCN—Berlioz: *Roman Carnival Overture;* **Mozart:** Flute Qt. in C; **J.C. Bach:** Ov. No. 1 in D.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d.

Mon., June 15

2:00/WNCN—M. Haydn: Sym. No. 26 in G; **Dvorak:** Terzetto in C.

WNYC—Reger: Romantic Suite.

WQXR—Holst: "Morris Dance Tunes."

3:00/WNCN—Chopin: Mazurka in D; **Roman:** Cto. for Oboe in D.

WNYC—Brahms: Sym. No. 1; **Roussel:** Sinfonietta.

WQXR—Dvorák: *Czech Suite.*

4:00/WNCN—Liszt: Hungarian Rhapsody for Orch. No. 3 in D; **Vivaldi:** Cto. for Strings in C; **Mendelssohn:** *The Marriage of Camacho,* Ov.

WQXR—Telemann: Suite for Flute and Strings in a.

5:00/WNCN—Grieg: *Lyric Suite,* "March of the Dwarves"; **Corelli:** Cto. Grosso No. 7 in D; **Albinoni:** Cto. in D.

WQXR—Gershwin: *An American in Paris.*

6:00/WNCN—Mendelssohn: *Spring Song;* **Mozart:** Sym. No. 17 in G.

7:00/WNCN—Pachelbel: Canon in D; **Haydn:** Cto. for Horn No. 3 in D; **Mancini:** Recorder Sonata No. 14 in g.

WQXR—Bach: Cto. for Violin and Oboe in c.

8:00/WNCN—C. Stamitz: Cto. for Viola in D; **Vanhal:** Sym. in A; **Quantz:** Trio Sonata in G.

WNYC—Grieg: "Norwegian Peasant Dances."

WQXR—Grieg: Cto. for Piano in a; *Sigurd Jorsalfar,* "Three Orchestral Pieces."

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

WQXR—Strauss: *Also Sprach Zarathustra;* **Franck:** Prelude, Chorale, and Fugue for Piano; **Tchaikovsky:** *Francesca da Rimini.*

Tue., June 16

2:00/WNCN—Vivaldi: Cto. for Recorder in C; **Parry:** *Lady Radnor's Suite.*

WNYC—Rota: Cto. for Strings.

WQXR—Liszt: *Orpheus.*

3:00/WNCN—Borodin: *Prince Igor,* "Polovetsian Dances"; **Frederick the Great:** Recorder Sonata in B-Flat; **J. Stamitz:** Cto. for Trumpet in D.

WNYC—Poulenc: Cto. for Two Pianos; **Shostakovich:** Sym. No. 11.

WQXR—Rodrigo: "Concierto para una Fiesta," for Guitar and Orch.

4:00/WNCN—Schubert: *Die Forelle;* **J.C. Bach:** Ov. No. 5 in G.

WQXR—Beethoven: *Léonore Overture,* No. 1.

5:00/WNCN—Rossini: *Barber of Seville,* "Largo al Factotum."

WQXR—Dvorák: Prague Waltzes in D.

6:00/WNCN—Weinberger: *Schwanda the Bagpiper,* Polka and Fugue; **Albinoni:** Cto. for Three Oboes in C; **Mendelssohn:** Capriccio in f-sharp.

7:00/WNCN—Verdi: *Aida,* "Grand March"; **C. Stamitz:** Wind Qt. in E-Flat.

8:00/WFUV—"A Box at the Opera."

WNCN—Poulenc: *Les Biches;* **Bach:** English Suite No. 3 in g.

WQXR—Schumann: Sym. No. 1 in B-Flat, "Spring."

9:00/WNCN—Hanson: Sym. No. 2, "Romantic."

WQXR—Mozart: Cto. for Piano No. 22 in E-Flat; **Bruckner:** Sym. No. 4 in E-Flat, "Romantic."

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JUNE 10

8:00 p.m.
7 Class Clowns. A comic field trip in which Roseanne and Tom Arnold, Bill Cosby, Howie Mandel, and Burt Reynolds visit high-school students and talk about their own high-school days. (1 hr.)

13 49 Great Performances—"The Metropolitan Opera Presents: The Girl of the Golden West." A performance of the only Giacomo Puccini opera set in America, written in 1920 for Enrico Caruso and the Met. It's a bawdy story about love and greed during the California gold rush in 1849. Placido Domingo is bandit Dick Johnson, Barbara Daniels sings the hard-luck Minnie, and Sherrill Milnes is sheriff Jack Rance. (2 hrs. 30 min.) Also shown Thursday at **3:00 a.m.** on **21** and Sunday at **2:00 p.m.** on **13**.

31 Paul Cadmus: Enfant Terrible at 80. The onetime WPA artist discusses those heady days of the thirties as well as his opinion of the contemporary art scene. (1 hr.)

MAX No Way Out (1987). An extremely entertaining thriller about sex, power, murder, and espionage in Washington. Kevin Costner is an ambitious young Navy officer, Gene Hackman plays an abrupt secretary of defense, Sean Young is a luscious Washington party girl whom both men sleep with, and Will Patton plays the secretary's unhinged aide. Adapted from the same Kenneth Fearing novel that inspired *The Big Clock* in 1947; Roger Donaldson directed. (2 hrs.)

MTV MTV Movie Awards. The first annual awards ceremony, with host Dennis Miller and presenters including Arnold Schwarzenegger, Keanu Reeves, and Rebecca DeMornay. It's not quite the Oscars—for starters, some of the winners are announced beforehand (John Singleton will take home the Best New Filmmaker Award). (1 hr.)

9:00
4 NBA Basketball. The Chicago Bulls and Portland Trail Blazers in a best-of-seven series for all the marbles. Tonight is Game 4, live from Memorial Coliseum in Portland. Game 5 will be played Friday at **9:00 p.m.**, Game 6 Sunday at **7:00 p.m.**, and Game 7 next Wednesday at **9:00 p.m.**—if, that is, Michael Jordan and his tall friends (or Clyde Drexler and his) haven't wrapped up the championship already.

10:00
2 48 Hours—"I Can't Remember." A look at memory, which most of us take for granted, and what happens when we lose it because of injury, disease, or a traumatic experience. (1 hr.)

MIDNIGHT
13 State Fair (1933). The earliest version of an oft-made film, this one stars Will Rogers as the head of the farming family that's readying their apple pies, pigs, and hearts for a trip to the state fair. Easygoing and enjoyable, and full of simple, rewarding moments. With Janet Gaynor, Lew Ayres, Sally Eilers. (1 hr. 30 min.)

1:00 a.m.
USA The Shining (1980). Stanley Kubrick's adaptation of Stephen King's best-seller. A family of three (Jack Nicholson, Shelley Duvall, and Danny Lloyd) sign on as caretakers at a snowbound Colorado resort; their peace and love for one another are destroyed by visions, madness, ghosts, and violence. Thrilling, eerie, but heavy-handed. (3 hrs.)

3:00 a.m.
13 Eyes on the Prize II. A rebroadcast of the acclaimed eight-part documentary series about the pursuit of civil rights. Three segments are shown tonight: "The Time Has Come," giving an overview of the struggle from the mid-sixties to the mid-eighties; "Two Societies," about conflict between blacks and whites from 1965–68; and "Power!," about the efforts of black leaders—both mainstream and radical—to grasp power from white government. (3 hrs.) See Thursday and Friday at **3:00 a.m.** for the remaining segments.

THU., JUNE 11

5:30 p.m.
SHO We All Have Tales—"Finn McCoul." Catherine O'Hara narrates the final episode of this family series. It's an old Irish folk tale about tough Finn McCoul, who's challenged by the giant Cucullin and must be rescued by his wife, Oonag. (30 min.)

8:00
BRV The South Bank Show—"Robert Altman." A timely one-hour visit with the director of *The Player* and many, many films before it. Also shown at **2:30 a.m.** and Sunday at **10:00 p.m.**

TNT Nevada Smith (1966). Steve McQueen is the half-breed Smith (a spinoff character from the 1964 film *The Carpetbaggers*), obsessed with tracking down the outlaws who killed his parents. A fast-paced and lusty Western, with Karl Malden, Brian Keith, Arthur Kennedy, Suzanne Pleshette. (2 hrs. 55 min.)

8:05
TBS The Man With the Golden Gun (1974). A sleek, sexy James Bond picture, the second one starring Roger Moore. Christopher Lee plays an extraordinarily evil hit man who controls an island with a solar energy plant; Britt Ekland does the Britt Ekland thing. (2 hrs. 30 min.)

8:30
50 Kentucky: The 1992 Ultimate Equestrian Event. Highlights of the three-day meet, featuring dressage, endurance, and stadium jumping. (1 hr. 30 min.)

9:00
13 Mystery!—"A Taste for Death." In Part 4 of 6 of this P. D. James mystery, investigator Dalgliesh gets even more involved with the beleaguered Berowne family. Alas, Lady Ursula reveals a secret that she had kept even from her son. With Roy Marsden. (1 hr.) Also shown at **9:30** on **49**, at **midnight** on **13**, and Sunday at **10:15 p.m.** on **21**.

3:00 a.m.
13 Eyes on the Prize II. Parts 4–6 of the eight-part documentary about the American civil-rights movement. "The Promised Land" tracks the ascendance and death of Martin Luther King Jr. In "Ain't Gonna Shuffle No More," heavyweight champion Cassius Clay becomes Muhammad Ali, and black leaders from all fields call for blacks to take pride in themselves and unify. And "A Nation of Law?" explores the increasingly violent confrontations between black demonstrators and law-enforcement agencies. (3 hrs.) See Friday at **3:00 a.m.** for the final two hours.

FRI., JUNE 12

7:00 p.m.
AMC A pair of films from director Lewis Milestone. In **The General Died at Dawn** (1936), Gary Cooper plays an American soldier of fortune taking on a nasty Chinese warlord, played by Akim Tamiroff. Along the way, Cooper falls for spy Madeleine Carroll. A taut, exciting adventure. At **9:00, All Quiet on the Western Front** (1930), Milestone's terrific adaptation of the Remarque antiwar novel about a group of young German trench soldiers during World War I. With Lew Ayres, Louis Wolheim, John Wray. Milestone won an Oscar—as did the film, for best picture. (2 hrs. 30 min.)

8:00
2 A Busch Gardens-Sea World Summer Safari. A one-hour entertainment special taped at various theme parks around the country, celebrating the diversity of the animal kingdom. With host John Forsythe.

BRV Sweetie (1990). In this arresting if not thoroughly successful film, Genevieve Lemon (Sweetie) is an alarming and hilarious travesty of insatiability. But she's the only thing in that completely works in Jane Campion's movie, which is built of nightmarish memories and phobias, a sense of the dislocation of family life. (2 hrs.) Also shown at **1:00 a.m.**

MAX The Accused (1988). Jodie Foster is spellbinding as an uneducated, foulmouthed girl who goes into a bar, flirts a little, and gets beaten and raped by three men. The case's prosecutor (Kelly McGillis) seems to agree with the men's contention that Sarah was asking for it. High-minded melodrama, saved from sententiousness by Foster's performance and the live-wire direction of Jonathan Kaplan. (2 hrs.)

9:00
2 Guiding Light: The Primetime Special. A one-hour toast to *Guiding Light*'s 40 years on the air, with a bevy of current and former cast members, celebrity fans, and actors from other soaps.

13 Lincoln-Douglas Debates. New York City high-school students debate the following: "Resolved: That national defense is a more important responsibility of government than providing social services." (1 hr.)

10:00
13 Desire. The first of three segments of the British magazine series about sex, culture, and life-style, with a particular tilt toward gay men and lesbians. This episode examines sexual attitudes and practices in Germany from 1910–1945. (1 hr.)

TDC Crime Inc.—"Racket Busters." A look at the attention paid organized crime by the Federal Bureau of Investigation, from the early days of J. Edgar Hoover (who denied the existence of Mafia families) to the present practice of matching the resources of the FBI with the intelligence-gathering of local police forces. (1 hr.)

3:00
13 Eyes on the Prize II. The final two segments of the eight-part civil-rights documentary. "The Keys to the Kingdom" examines various instances in which blacks gained access to previously closed institutions and opportunities. And in "Back to the Movement," a survey of the late seventies and early eighties, blacks distressed with the failures of urban renewal resort to rioting. (2 hrs.)

SAT., JUNE 13

1:00 p.m.
2 Major League Baseball. The Toronto

Blue Jays, very strong once again this year, welcome the Boston Red Sox to the Toronto Skydome.

4:30
7 Championship Boxing. Undefeated Joey Gamache (28-0-0, 17 KOs) and Chil-Sung Chung (18-1-0, 11 KOs) in a twelve-round bout for the vacant WBA lightweight crown. Live from Portland, Maine.

5:00
11 The Great Santini (1979). Robert Duvall is in full bullhorn voice as a super-macho Marine Corps daddy; Blythe Danner is his patient, intelligent, long-suffering wife; Michael O'Keefe is their eldest son, a sweet-souled boy whom Duvall is trying to shape into a ruthless man. (Yes, it's based on a novel by *Prince of Tides* author Pat Conroy.) Written and directed by Lewis John Carlino. (2 hrs.)

AMC My Favorite Wife (1940). Garson's Kanin's sparkling comedy in which Irene Dunne, who supposedly died in a shipwreck, comes home to find that husband Cary Grant has remarried. With Gail Patrick as the interloping wife. (1 hr. 30 min.) Also shown at **11:00 p.m.**

8:00
2 Born on the Fourth of July (1989). Tom Cruise gives the performance of his life—always moving, sometimes heartbreaking—in Oliver Stone's pulverizing movie about Ron Kovic, a young Marine from Long Island who was wounded in Vietnam, paralyzed from the chest down, and lost his faith not only in the war but in God, Mother, and Country. With Willem Dafoe and Caroline Kava. (3 hrs.)

13 Babette's Feast (1987). Heavenly. Toward the end of the nineteenth century, two elderly spinsters live in a tiny fishing village on the Jutland peninsula with their French maid, Babette (Stéphane Audran), whom they employ without wages and who helps them perform their Christian duties. The movie is sublimely ironic and consistently, subversively funny. Gabriel Axel directed; in Danish and French, with subtitles. (1 hr. 45 min.)

A-E The Funhouse (1981). Seven years after *The Texas Chainsaw Massacre,* Tobe Hooper made this chiller about four teenagers who decide to spend the night in a carnival funhouse and, as you might guess, get a lot more fun than they bargained for. There's murder, there's sex, there's the mutant son of the carnival barker. With Elizabeth Berridge, Cooper Huckabee, Miles Chapin. (2 hrs.)

9:00
CUNY Number Seventeen (1932). Alfred Hitchcock wrote and directed this frivolous thriller about a tramp, played by Leon M. Lion, who happens upon a den of jewel thieves. With Anne Grey. (2 hrs.) Also shown Sunday at **9:00 p.m.**

9:45
13 Day for Night (1973). François Truffaut's graceful and amusing movie about the filming of *Meet Pamela,* a conventional commercial romance, makes clear exactly why he loved the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star; with Jacqueline Bisset. In French, with subtitles. (2 hrs.) Also shown Sunday at **6:00 p.m.**

10:00
7 Genesis: Opening Night. A one-hour special on the opening of a worldwide concert tour by Genesis, their first in five years.

BRV Desert Hearts (1986). That old standby—a movie about a proud, uptight lady who needs someone to light her fire. Helen Shaver is the lady, a Columbia professor who's checked into a dude ranch while she gets a divorce. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. Directed by Donna Deitch. (1 hr. 30 min.)

1:25 a.m.
MAX Henry: Portrait of a Serial Killer (1990). John McNaughton's devastating look at the sickness that goes into murdering. Graphic and chilling but terribly engrossing. With Michael Rooker and Tracy Arnold. (1 hr. 30 min.)

SUN., JUNE 14

11:00 a.m.
2 Touched With Fire . . . Young People at Work in a Troubled Society. A half-hour interfaith religious special about teenagers who are involved in community service.

2:00 p.m.
A-E One of Our Aircraft Is Missing (1942). Somber, effective drama, directed by Michael Powell and Emeric Pressburger, about an RAF crew who try to make their way back to England after crash-landing in the Netherlands. With Godfrey Tearle, Eric Portman, Hugh Williams, Bernard Miles. (2 hrs.)

3:00
5 The Verdict (1982). Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston lawyer who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Tense, complicated in a fulfilling way, and beautifully acted. With Charlotte Rampling, Jack Warden, Roxanne Hart. (2 hrs. 30 min.)

7:00
9 The Lion in Winter (1968). James Goldman's attitudinizing work presents Henry II, Eleanor of Aquitaine, and their sons' internecine struggles as a would-be Wildean soap opera. Coarsely directed (by Anthony Harvey) and indifferently acted by all, although Katharine Hepburn's performance won her an Oscar. With Peter O'Toole and Anthony Hopkins. (3 hrs.)

8:00
13 Evening at Pops—"Kathleen Battle and Branford Marsalis." Battle lends her gorgeous soprano to Gounod and Puccini arias, then teams with saxophonist Marsalis for a tribute to Duke Ellington. (1 hr.)

A-E Night Moves (1975). A seedy but thoroughly engaging thriller in which former football star Gene Hackman, now an investigator, tracks down a young and promiscuous runaway (Melanie Griffith, in her first film). The girl causes problems for the private eye, as do a pair of women he was already involved with—Susan Clark and Jennifer Warren. (2 hrs.)

9:00
13 A Piece of Cake. Part 3 of 6 of the *Masterpiece Theatre* drama about the rites of passage of a squadron of RAF pilots during the first year of World War II. (1 hr.) Also shown at **10:00** on **49**, at **12:30 a.m.** on **21**, and Monday at **9:00 p.m.** on **50**.

DIS Martin and Lewis: Their Golden Age of Comedy. "The Kings of Comedy," the second installment of a Martin and Lewis retrospective, includes clips from their various comedy appearances on TV, including "The Colgate Comedy Hour," which they presided over for five years. Also, home movies and interviews with a variety of comedians. (1 hr. 30 min.)

10:00
13 Beyond Imagining. A documentary on Margaret Anderson, whose magazine, *Little Review,* was the forcing ground of any number of modernist writers and artists. Among other battles, Anderson was found guilty of publishing "obscene" material by James Joyce, during the infamous 1921 *Ulysses* trial. (30 min.)

10:30
13 Flesh and Paper. A half-hour portrait of the lesbian feminist poet Suniti Namjoshi, who discusses her life and reads some of her work.

MON., JUNE 15

8:00 p.m.
9 The Jackie Mason Show. The second installment of a summer-long weekly series in which the voluble comedian takes on a particular topic while sparring with an invited audience that's got more than a little to do with said topic. Tonight, it's cops that Mason lampoons. Among his targets: former New York City police commissioner Ben Ward and Robert Scully, president of the National Police Officers Association. (1 hr.)

9:00
4 Darkman (1990). A thriller/love-story hybrid from director Sam Raimi, who is also responsible for *Evil Dead* and *Evil Dead II: Dead by Dawn*. Liam Neeson, Frances McDormand, and Larry Drake star. (2 hrs.)

13 49 The Glory and the Power: Fundamentalisms Observed. (Reviewed in this issue.) The first of three parts in a series on religious fundamentalism in Christianity, Judaism, and Islam. This episode, "Fighting Back," explores Christian fundamentalism in America, including spiritualist and university president Bob Jones; Randall Terry, the head of Operation Rescue; and convicted Watergate conspirator Chuck Colson, now a born-again Christian. (1 hr.)

9:30
2 Grapevine. (Reviewed in this issue.) A new half-hour comedy in which a restaurateur, his cruise-line-executive girlfriend, and his sportscasting brother dissect the love lives of their acquaintances. *Grapevine,* writes John Leonard, "is almost entirely junior-high-school sex jokes, a prime-time *Studs.*" Enjoy.

10:00
13 49 P.O.V.—"Color Adjustment." (Reviewed in this issue.) Filmmaker Marlon T. Riggs, whose *Tongues Untied* was at the center of all the noise about public funding for "immoral" public television, made this 90-minute film about the portrayal of blacks on TV.

11:15
HBO Hidden Agenda (1990). When an American civil-liberties lawyer is murdered near Belfast, neither his fiancée nor the case's investigator buys the explanation of British officials. The two form an uneasy alliance as death threats, cover-ups, and violence abound. With Frances McDormand, Brian Cox, Brad Dourif. (1 hr. 50 min.)

TUE., JUNE 16

6:00 p.m.
NICK The Adventures of Pete and Pete. The third half-hour special of this series finds brothers Pete and Pete and their friend Ellen suddenly confronted with a harsh obstacle to their summer vacation: a term paper. With cameos by actor Martin Donovan, singer Syd Straw, and former football lineman Art Donovan; music by R.E.M., Throwing Muses, and Yo La Tengo.

8:00
13 49 Suicide Mission to Chernobyl. Five years after the explosion at the Chernobyl nuclear reactor, *Nova* visits the site with a group of Soviet scientists who are trying to prevent future catastrophe. (1 hr.) Also shown at **9:00** on **21**.

HBO Soapdish (1991). A giddy comedy that comes close to working outright; its brightest moments are those featuring Kevin Kline, playing an actor who had fallen (and how!) from the big time, now given a chance at making it again, in the soap-opera world. With Robert Downey Jr. (playing an annoying producer), Sally Field (just plain annoying), Elisabeth Shue. (2 hrs.)

9:00
13 Frontline—"A Kid Kills." A look at the much-covered case in which fifteen-year-old Damien Bynoe and two friends, with a gun, went out to settle an argument; fifteen-year-old Korey Grant and eleven-year-old Charles Copney Jr. ended up dead. In the rush by Massachusetts to come up with appropriate juvenile crime laws, were innocent kids punished as well? (1 hr.) Also shown at **midnight.**

A-E The Tempest. Shakespeare's final play, about Prospero, the deposed Duke of Milan, gets the all-star treatment here. Maurice Evans plays Prospero, Lee Remick is his daughter, Miranda, Roddy McDowall the sprite Ariel, and Richard Burton the beastly Caliban. (1 hr. 30 min.)

10:00
13 Listening to America With Bill Moyers—"Curing the Economy." Moyers continues his canvassing of Americans both powerful and poor, trying to shed light on the defining issues of this year's presidential election. Along the way, he runs into plenty of disenfranchised citizens. (1 hr.) Also shown at **1:00 a.m.**

HBO My Mother's Murder. A one-hour documentary filmed and narrated by Charles Stuart, a TV producer and reporter who tries to fathom the brutal murder of his mother, who was stabbed while gardening at her Princeton home.

10:35
TBS The Professionals (1966). Ralph Bellamy hires four mercenaries to snatch his wife back from a Mexican bandit, played lovingly by Jack Palance. With Burt Lancaster, Lee Marvin, Robert Ryan, Claudia Cardinale, Woody Strode. Good, gutsy stuff. (2 hrs. 30 min.)

1:05 a.m.
MAX The Unbelievable Truth (1990). Hal Hartley's very black comedy about a Long Island convict (Robert Burke) who returns to his hometown and works in a garage, where he enters a relationship with a left-of-center teenager, played by the beautiful Adrienne Shelly. (1 hr. 30 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

APARTMENT
Manhattan

1-BR · Furn.—Short-term lease OK. Nonsmokers only. Theater locale - nr 50th & 8th. $1200/mo & util. 215-432-8109

APARTMENT
Brooklyn

Bklyn—6-BR duplex, 2 bth. 2 fam or share OK. $2,100. 20 min Manh. (718) 284-4162

COOP/CONDO
Manhattan

35th Betw. Mad./5th (Co-op)—Owner must re-locate immediately! Wonderful 1-BR triplex, 1 1/2 bths, WBF in 24-hr DMB. $75K - A Steal. Maint $1360. Call (212) 382-2320. Wkends (203) 426-2482.

COUNTRY PROPERTY
For Sale/Rent

RHINEBECK 1755 Stone Col—19 acres, pool, barns, 4 BRS, 2 bths. Avail 7/1-9/7 for $12,000. Also avail. annually, furn. - $3,000/mo. 914-876-2828 or 201-239-8090.

Long Private Drive—Beside sparkling brook, leads to secluded 1880s farmhouse. Home has screened-in porch, brick fplc, LR, 6 BRs & 3 full baths. Perfect country retreat for only..............................$179,000.
McKean Real Estate 914-557-8338

HOUSE
Brooklyn

Bay Ridge—80s. 5 BR, 3 bth, WBFP. 1 Family. $490K. Owner. 718-680-0505

HOUSE
Queens

Bayside—English Tudor Townhouse - 2-family. Secluded residential neighborhood, 22 min. to Penn Station. Duplex over walk-in. Hi rent. Fireplaces & beamed ceilings. $355K. 718-631-8189

HOUSE
Nassau-Suffolk

Waterfront Stone Dreamhouse—4 BR, 2 bth. Storybook charm. Beautiful un-chic East LI area. Ideal for secure artists/writers. $289K. 212-879-1567 - Owner

HOUSE
Westchester

Lux 2,550' Townhouse on Jack Nicklaus Golf—50' Terr. 19' jacuzzi/health spa. 3 BR, 2 1/2 bth. 30 min NYC. 914-478-2731

Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

HOUSE
New Jersey

MORRIS COUNTY

GIVE YOURSELF
THE LUXURY "EDGE"
AT SPRUCE EDGE

Your career has given you an extraordinary financial edge. Now, why settle for anything less extraordinary in a home? Spruce Edge is a masterful collection of 3-bedroom townhome residences, arranged in an exclusive wooded setting in prestigious Mountain Lakes, convenient to major highways. Each comprises over 3,000 sq. ft. of sumptuous space you can custom design. Give yourself the luxury edge you have earned. Call 201-402-8703 and acquaint yourself with Spruce Edge. Two available at $359,900. Others from $389,900.

OFFICE SPACE FOR RENT

Union Square Area
841-853 B'way - at 14th St.
Various small office suites available. Monthly rentals of $750, $950, $1190 & $1725 - including all utilities. 24-hour bldg - attended lobby. Park views. Immediate occupancy. No fee.
Contact Patricia DiSanto: 212-254-6392

VACATION HOME
Connecticut

On Golden Pond—Funky but fabulous lakefront cottage, $149K. 203-537-5233

VACATION HOME
New York

1 Hour from NYC—Yr-round Vacation Homes - w/pool, tennis, day camp, etc. From $80K-$180K. **914-528-4311**

SWAP IT..SELL IT..RENT IT..
SEE IT..In Print & Get Results.
NEW YORK Magazine's
Town & Country Properties Section.
Call Iris Agar at 212-643-6500
for details & advertising information.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

Courier To LA · $199-$225 RT—Plus Europe, etc. (212) 431-1616

LOW FARES - ASIA & EUROPE Tokyo $980. London $450. All round-trip & other cities. Air Fair International. 17 Battery Pl, NYC 10004. **1-800-832-6668/212-809-3818**

Lowest Summer Fares—London $499. Paris $549. 17 Other Cities! 212-986-1143

CRUISE

DISCOUNT CRUISES
International Tours. Licensed, Bonded & Insured. 212-242-2277, 1-800-525-6888

TRAVEL SERVICES

Free Coastal Connecticut Guide—Incl. $99 wknd pkge. Info: 203-854-7825

BARCELONA BOUND?
Detailed city walks on your own. Easy!
UNIQUE:updated events. Maps incl.
Crosstown Walks. (212) 935-2039.

EUROPE by CAR
○ Rental ○ Purchase
○ Lease Tax-Free
Save 22% and more
One Rockefeller Plaza, NY 10020
212 581-3040

SAILING

RENT A 37' YACHT—Eastern LI...Your private crew will sail you to adventure. By day/wknd/week. 516-589-8479

BED & BREAKFAST
Long Island

East Hampton—Breakfast by pool. Bikes, beach passes. $95-$135/day. 516-324-7730

BED & BREAKFAST
New York

B & B—Hosted/unhosted lux apts. 57th St. Best locations. (212) 247-5855

B & B—Luxe Apt, E. 90's from $100/nite. Maid/Breakfast incl. Alis 212 582-4720

Hamptons/Amagansett—Bluff Cottage, charming historic oceanfrnt. 516-267-6172

Manhattan/London · Elegant Furnished Apts—Short-term rentals. Daily, weekly. Moderate rates. **212-369-7691 & 800-531-4057**

A Manhattan Hotel Alternative—Private brownstone apts. Affordable rates. 212-206-9237

BED & BREAKFAST
Florida

KEY WEST · Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.7 Million Readers
Who Love To Travel! Call 212-643-6500

HEALTH SPA

Convenient NJ Shore · 1 hr from NYC
Lose 10 lbs - 5-day Health Intensive Sale.
Call Now For Free Book: 908-775-7575

LOSE 10-20 POUNDS IN ONE WEEK
The Russell House of Key West. Gracious, European-style, full-service holistic health spa. Supervised juice fast & vegetarian diets. Balanced mind-body-spirit experience. Tennis. **Broch: 800-851-4111**

HOTEL
Westchester

Borough
Your Way
Out.

Stouffer
Westchester Hotel
I-95 North to Exit 55
914•694•5400

Continued on next page.

TRAVEL

Continued from previous page.

HOTEL
New York

Chelsea Inn—17th St./5th Ave. $60-$135. 212-645-8989/1-800-640-6469 - NYS Only.

Milburn Suite Hotel · 242 W. 76th St.
Stay In NYC's Finest Neighborhood.
Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 800-833-9622

INNS & LODGES
New York

Hamptons--Drake Motor Inn—Nr ocean. Pool, A/C, free docking. (516) 728-1592

Montauk "The Country Inn By The Sea" Heated pool, tennis, putting green. Excellent golf, fishing, horses nearby. A/C, Color TV - Cocktail Lounge. 4 day/3 night pkg. incl. meals - $149.50 pp dbl occ. **Shepherds Neck Inn,** Montauk 11954.
800-345-3511

Southampton...Village Latch Resort
"Atmospheric & lush. My favorite!" --FROMMER'S. "Gatsby-style mansion buildings...eclectic, lavish, cozy." --FODOR'S. On 5 glorious acres - walk to town, beach. Also, rent your own mansion for private & corporate events, shoots.
1-800-54-LATCH

RESORT
Long Island

FIRE ISLAND—"FUN IN THE SUN" OCEAN BEACH. Jerry's Rooms & Effcy Apts. Reserve now for July 4th wknd. Daily & wkly rentals. Since 1929. Daily maid serv. (516) 583-8870

Shelter Island Resort—AAA. Waterfront, sundecks, panoramic views. Fine restaurant. Swim, bikes, free golf. CCTV, in-room phone. Tennis. Spring specials. Shelter Island, NY 11965. 800-287-5454

New York Magazine's Travel Section.
Reach 1.7 million readers who are looking for places to go, things to do...in and out of the city! To advertise, call 212-643-6500.

RESORT
Islands

BAHAMAS - Cutlass Bay - Cat Island
Private 300-Acre, 18-Room Beach Resort. All-inclusive, clothes optional. For reservations & info: 1-800-723-5688

SEASONAL RENTAL

East Hampton—Wkly rental. 3 BR, 2 bths. Pool. Contemp house. 516-324-7730

Nantucket—Charming, relaxing cottage on quiet, private street. Walk to town/beach. 4 BR, 2 bth, LR, DR & fplc. $5,000 per month. Linens, etc. 212-246-6534

SUMMER RENTAL/SHARE

Berkshires—Cozy 2, 3, 4 & 5-BR lakefront homes w/flpcs. Tennis, pool, hot tubs, sailboats, canoes & private stables. Nearby Tanglewood, theaters & Jacob's Pillow. Available by week or wkend. 212-288-7370

VILLAS
International

Rent-A-Home International Inc.—25,000 worldwide vacation villas. 800 488 RENT

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

ILLUSTRATION BY PAUL BUCKLEY

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

Counseling & Psychotherapy Assoc.
State-Licensed - Marriage, Family, Child.
INFORMATION & REFERRAL
Individual, Couple Or Group Therapy
By Affordable, Caring Professionals.
Free Phone Consultation 212-687-6546

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service sm matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

Manhattan Counseling-Psychotherapy—Better Living Through Therapy. 477-8050

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

HEALTH & BEAUTY

ELECTROLYSIS, Facials, Waxing
Lenore Valery - The Best - 23 Beauty Editors Agree. West 57th. **212-757-6585**

•• ELECTROLYSIS ••
DISPOSABLE STERILE NEEDLES
Appts: 7am to 7pm 105 East 88th St.
Vanishing Act Electrolysis • 212-722-5277

A RICH, DEEP ALL-OVER SUNTAN...
Nothing Looks Better!! Free Trial.
202 East 83rd (3rd Ave.) 212-517-5700

HOLISTIC HEALTH

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

Yoga—All Levels Of Classes & Courses. Sivananda Yoga Ctr. 243 W 24th. 255-4560

HOLISTIC HEALING FOR WOMEN
Who Constantly Give Of Themselves.
Pressure-Point Rejuvenation.
Please Call Steve: **212-713-5494**

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Sleep, Confidence. Certified 1972. Nancy Donenfeld, 200 E. 61. 212-758-7575

MASSAGE/THERAPEUTIC

Expert Swedish—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

Stress-Ending, Formerly Of East 92nd—
Our Unique & Private Bodywork Now
Offers A Summer Hideaway. 10am-8pm.
NYC: 212-532-7280 LI: 516-283-6414

LOTUS JAPANESE SPA
Shiatsu - Swedish / **NY Penn Hotel**
(212) 502-8732 Open 7 Days. Men/Women

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

MEDICAL

Chronic Fatigue Syndrome—MD. Expert Diagnosis And Treatment. 212-794-9588

STOP SNORING!
Anti-Snoring Device - Proven Extremely Effective. Fitted By Dentist In Minutes. Worn Comfortably, Only At Bedtime.
Inexpensive! **212-759-3883**

COLONIC/MASSAGE CENTER—
Healing, Stress Reduction Specialists. State Of The Art Equipment. **831-6433**

Colonics - Certified Therapist—CPW - Warm & Relaxing Atmosphere. 749-6442

PROZAC USERS
May Be Eligible For
Free Research Medication Program.
Call 212-628-4800.

PHYSICAL FITNESS

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For Women.

BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

Personal Trainer For Ladies Only—Free Weights & Aerobics. Personal Instructor & Coach. Private Upper East Side Gym. Reasonable Rates. Frank - 212-288-6183

Personal Trainer - 914-423-6312—
Cert. Lose fat, shape up. Call James.

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

Shape Up Now With Certified Trainer—Look And Feel Great. Easier Than You Think. Don't Delay. **212-988-5229**

SELF-DEFENSE

Private Boxing Lessons—Home/Office. John Ferrara, Pro Trainer. 516-957-1418

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only One Session. 212-265-2772

Official MEDIFAST® Center
Weight-Loss & Control Program.
Private Offices In NY & Bergen County.
212-517-1495

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Medifast® Weight Loss—Administered By Board-Certified Internist. 212-535-7785

MD SHAKES Original 100-Calorie Hi-Protein Shake, Available For Only $29.25 Per Week. 914-357-6300

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-986-7155**

Bulimics & Food Addicts
Ph.D. Specialists Offers Medically-
Proven Treatment. 90% Effective, With
No Weight-Gain. **212-505-9898**

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH

AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space)

Mitzvah Pros

New, Hi-Tech Theme Entertainment.
Lit & video available. **800-223-6060**

ENTERTAINMENT

A Touch Of Class DJs—Disco Parties, Ninja Turtles. Bar Mitzvahs. 718-966-0255

Beauty & The Beast—Live - In Person - At Your Party! Call: (718) 274-7321.

Gandalf Rec'mnd "Best Bets" NY Mag
Puppets, Magic, Unicycle, DJ/'50s/Rock Parties. Visa/MC accepted. **800-388-0708**

Big Apple Circus Teacher—Not Just A Clown. One-Man Circus. Keefer: 679-7575

Casey The Baby Chimp & Jiggs—Adults/kids. Show, mingle, delivery. 914-357-3318

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Beauty&Beast, Ninjas, Mermaids, Turtles! Ages 2-10. 473-3409

Mr. Lucky's Dogs & Stanley—World's Smartest PIG! Adults/Kids. 800-564-8873

...Celebrations...
.. JUST FOR KIDS ..
NY's BEST, CREATING UNIQUE MEMORIES
Customized Themes, Costumed Characters, Clowns, DJs, Decorations & Much More!!
Free Brochure. Michael J.
516-368-7923 212-797-1898

PURPLE PICKLE
NY's LARGEST PARTY SPECIALIST
- Mr. & Mrs. Mouse
- Yellow Bird
- Turtles
- McDonald's Farm
- Beauty & Beast
- Kid-Size Carnival
- Cotton Candy
- Barney, etc...

FREE BROCHURE · 516-242-1200
· 718-463-2641 · 212-227-1217

... HOLLYWOOD EVENTS! ...
Kids'/Adult · Bar Mitzvahs · Corp Parties!
150 Look-Alikes · 200 Themes
Magic · DJs · Caricaturists · Audio Booths
Hollywood Pop Gallery · 212-777-2238

It's Entertainment—Every kind! Low $! DJs, 100s of characters... Barney - puppets, magic, pirate hunt, carnival...**800-300-7055**

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

PARTY SPACE

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **Claire: 212-564-4590**

Party Poopers—Come to Manhattan's newest party place for kids! 212-587-9030

Upper East Side Billiard Club—Best party space for kids! 10-200. 212-831-7665

NEW YORK kidS!
Let us show you the way to services designed just for children - camps, nannies, party services, tutoring, day care, sports and music instruction, and more!
Call Denise Sisto
212-643-6500

BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACQUARIAN CHARTERS: Top yachts, exquisite catering. Impeccable Attention To Detail. **NO FEE! 212-741-0708**

Charter **MV JUBILEE** - A quality, private dinner yacht for your party to 150 guests. **GALA, we finance. 212-307-0985**

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. 718-428-5003

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

MANHATTAN YACHT CHARTERS
Celebrate Columbus July 4th. Parade of Tall Ships, Fireworks Extravaganza. Simply the best in quality yacht charters!
212-995-5470

MYSTIQUE
Classic Weddings, Private Parties.
MYC, Inc, Wall St, NYC - 718-351-9395

Only NORTH COVE YACHTS Offers the very best yachts for entertaining with embarkation at our elegant, spectacular **Marina At The World Financial Center**
212-321-9350

Private Sail With Someone Special—45' Yacht, Skyline, Moet&Chandon, Roses, Hors d'Oeuvres - $599. **212-873-7558**

Romantic Love Boat For 2—Bed & bkfst on private yacht. $500/day. 212-362-2630

RUSSELL YACHT CHARTERS
Est. 1971. For the executive who demands the best. Our luxury yacht charters are staffed with a professional crew. Your satisfaction is our objective. **1-800-635-8895**

To Advertise Your Vessel—
In the BOAT AND YACHT Section,
call Denise Sisto 212-643-6500.

Four Seasons Yacht Charters
The difference between ordinary & extraordinary at affordable prices. Call us for your next corp/social event. **212/786-1226**

Santa Maria—Nina & Pinta. The official plank-on-frame models of the Columbus ships. Also, Ships-in-Bottles. J.G. Sanford Int'l, Inc. **201-263-0070 FAX: 201-263-4063**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

V.I.P. YACHTS presents **NY, NY**
Weddings · Corp. Affairs · Dinner Cruises
Docking: NY/Bklyn/SI/NJ **(718) 934-1014**

SOMETHING DIFFERENT - wonderful for Lovers, Spouses, Friends or Family. Mini-Cruises On Luxury Private Yachts, with capt./crew to serve you. Staterooms for up to 8 guests. Any day with overnight, weekend, a few days or more. All inclusive rates. NORTH COVE YACHTS **321-9350**

Yacht Charter—Available July 4 wkend. Holds up to 25 people comfortably. 1991 47'. Call 1-800-946-4646. PIN 1110773

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners · **CHARTER DIRECT**
Boat info - 7 days a wk. **212-736-1010**

SCHOONER FREEDOM—Cruise and Entertain on the Charming, Most Beautiful Tall Ship in New York. **(212) 363-5556**

Make Some Waves With Your Special Events

PRIVATE DECK & FULL SHIP CHARTERS ON NEW YORK HARBOR

Our luxurious ship can accommodate up to 600 guests. Choose from affordable packages with:

- Flexible bar and menu plans
- Live entertainment
- Theme Cruises
- A/V set-ups
- Decorations

Call now to add a splash of fun to corporate events, weddings, bar mitzvahs, meetings, all occasions.

(212) 742-2789

SPIRIT OF NEW YORK
HARBOR CRUISES
PIER 9, MANHATTAN

WORLD YACHT
CHARTERS - WE DO IT ALL!
· In the charter business for 22 years · Can accommodate 2 to 2,000 persons · Perfect for corp. events, product launches, weddings, bar mitzvahs or any occasion Choose from over 200 yachts in the tri-state area · Sales office open 7 days a week for vessel inspection · Flexible pricing & no boarding/docking fees at our marina · Expert catering as well as flowers, music & all details will be handled by our experienced staff · We charter Coast Guard-approved vessels & offer convenient parking right at our pier. **Call Stan Biesky or Michael Marchetta at (212) 627-2775.**

Corporate · Parties · Weddings
On the Most Luxurious, Best-Priced Yachts in NY. Starting at $20 pp.
AYC · 212 · 629 · 3728

Launch A World Class Event Aboard The Seaport Line. The Historical vessels **"Honey Fitz", DeWitt Clinton & Andrew Fletcher** are ideal for special events. 2-550 guests. Daphne & Francine: 212-233-4050

A Quiet Inlet, A Clear Sky,
No Need To Anchor,
The Sound Of Water,
A Boat...

THE ULTIMATE BASH!

Advertise your vessel in New York Magazine's BOAT AND YACHT Section and reach 1.7 million readers who revel in creating the perfect party!

Call 212-643-6500.

SUMMER ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CALLIGRAPHY

Calligraphy—Fast, Reliable. Party Invitations, Weddings. 212-247-6725

CARICATURES

Herman—"Party Artist Par Excellence." Unique portraits via mail. 914-357-3318

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Crazy Caricatures—Fast, Funny, Friendly. Draw 1-1,000. 212-254-8927/914-834-4079

Top Artist—Corporate & Private Parties. Paper, t-shirts. 800-428-8759; 516-767-4201

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

ENTERTAINMENT

SINGING TELEGRAMS
Strips • Belly Dancers • Murder Mysteries
Balloons!!! CLASSACT 718-482-7464

BALLOONS & THINGS
Bouquets & Packages. **914-638-6470, 516-829-2818, 212-226-7900, 718-263-3855**

JOSH SANDS' "THIS IS YOUR LIFE"
Personalized **"Roast N' Toast"**. Hilarious B'day/Anniv. **212-713-5330, 908-679-0874**

FUN NEW PARTY IDEAS
Instant Superimposed Photos, Magazines, Video/audio karaoke, carnivals, Surf City, Grand Prix, LaserStar, money booths, DJs, look-alikes, dancers, mime... **800-223-6060**

UNIQUE THEME PARTY
Specialists - Complete Entertainment—Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920s, Fantasy.
Barry Dean - 516-536-6606 / 212-809-6666

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
Hot, Sexy Girls · Gorgeous Guys
212·391·2480 · 516·579·5428 · 718·352·9423

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

DIAL-N-ACT • 212-861-2438
Bachelor • B'day • Office Party Specialists

Handwriting Analyst—Astounds corp/pvt guests. Fun! On-target! 212-755-RUTH

Fun, New Corporate Party Ideas—Latest hi-tech entertainm't/favors. 800-223-6060

Send-A-Yenta—Hilarious comediennes for all occasions. 212-477-1149

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

PARTY PERFORMERS' NETWORK
The finest entertainers for every occasion.
Corporate/Private Parties. **(212) 781-1440**

Be A Star—Video Lip Sync, Photo Favors, Karaoke, Recording Booth. **New!!!** Trivia Contests, Virtual Reality. **718-268-4411**

BALLOON BOUQUETS®
Decorating. Special Events. **212-265-5252**
Nationwide Delivery Info: **800-424-2323**

Balloons, Costumes, Belly, Strip & Party Entertainers—Anywhere, at any time. LIFE O' THE PARTY. **201-342-2121**

Entertainment Wholesaler · 516-379-2300 Save $100s on favors, novelties, activities. Public & industry welcome. Free catalog.

•HOTBODIES / STRIPS!!! •
516·424·4016 • 212·912·1705 •• BELLYS

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

SUMMER ENTERTAINING
Place Your Ad! Call 212-643-6500.

SEXY STRIPPERS 744-9000
Hot, wild fun. Duos. Pick from Photos.

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. **212-206-6363.** AX/MC/VI

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

PSYCHICS - Parties/Private
Ages 7-77; 1,000 other great acts. **599-7576**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! 212-929-8609

Female Stripper For Offices, Parties—Amex, Fax. NY/NJ. Amber! 201-795-4892

MURDER MYSTERY, INC
"KILL 'EM" At Your Next Affair.
Corporate - Private Parties - Fund Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Balloon-To-You Nationwide
Baskets, Etc... 212-466-9274 / 516-868-2325

Superstrippers · 496-1000—Tri-State. M/F, Costumes, Choose from Photos.

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

"Karaoke Connection"—Karaoke, DJ, Entertainers, Video & More! 212-518-4075

It's Entertainment—All kinds! Cabaret, caricatures, magic, strips... 800-300-7055

Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708**

"Bravo!" Entertainment--NY's Top Talent **Murder Mysteries,** Catering, Roasts Themes, Look-alikes, Magic. **212-744-9000**

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-9442; 718-693-9441; 516-328-6700

Bag Lady—Turns to Marilyn, Elvira, Belly Dancer, before your eyes! 212-679-0045

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

ENTERTAINMENT/MUSIC

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music & Dancers - Reggae, Int'l, Caribbean, Steel Drums, Cool Bossa Nova... Hot Summer Parties! **718-965-1765**

Prestige Cabaret Artists Nationwide
Bring NY Nightlife To Your Gala Event!
Ted Schmidt 212-751-0200; 800-972-1108

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 516-374-5422

Mind-Sweeper DJs—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

PARK SWING ORCHESTRA
Excellent Reputation for Masterfully Playing All Styles of Music. **212-737-8849**

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-966-8535

Violins, Piano, Bass - Viennese Style!—Intimate dinners; banquets. **718-478-2982**

· KIMBALL MUSICAL SERVICES ·
Bands & DJs. Rock, Jazz, Classical Caribbean & International. **212-465-9114**

A Touch Of Class DJs—Bar Mitzvahs, Weddings, Videos, Karaoke. 718-966-0255

Bliss Music Ltd.—Music for all occasions. All styles. Reasonable. 212-724-6544

BOK MusiC—Bands, DJs, etc... Free Kit! 800-723-0739 or 914-723-0739: Brendan.

Cody Childs And His Swing Jazz Band
The Best of Cole, Sinatra, Bacharach, Wonder, '60s. All Affairs. **(718) 424-0760**

DJs, Lights, Video—Pearl Productions. Karaoke. 718-465-8511 / 201-567-5044

Flute & Guitar Duo 718-643-4608—Int'l Artists For All Occasions.

Hot Samba/Cool Bossa Nova—Great Brazilian music! Sabor Brasil 212 865-4787

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614

Jazz/Classical & So. Amer.—Duos, trios & up. Greg - 212-727-0219, 201-762-5893

Kenneth Mallor
Pianist and Singer
(212) 877-3091

To Advertise In NEW YORK Magazine's ENTERTAINING Section,
Call Denise Sisto at **212-643-6500.**

Swing • Motown • Klezmer
Rock • Classical
Ken Gross
ORCHESTRAS
(718) 229-5522

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Mark Sonder Music, Inc.
The Right Music for Any Gathering!
212-876-3500

Mason Daniel Music—Call us first! Affordable classical & jazz. 586-5461

Michael Turitto - Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Pianist/Singer—Elegant, Swinging Cocktail Jazz - or Classic Rock. 212-222-3169

SOB's/Tropical Party Bands—Brazilian, Carib, Mambo, Salsa, etc... 212-727-0949

Steve Regan dj—Weddings with attention to detail. 718-728-5434

There's Good Music... There's Great Music... But There's Nothing Like **MIKE REGAL MUSIC.** Manhattan sound at Long Island prices. **516-598-2323**

Violinist & Orchestra—Classical, Pop, Klezmer, Israeli, American. 212-601-1573

We Bring Karaoke To Parties—Rental For All Occasions. 212-331-8293

ZOOB ORCHESTRA 212-721-0606
Superb Swing, Jazz, Motown & Classical Music for Your Event. It's Infectious!

GIFTS

BABY WISHES
Creates fabulous baskets for the new baby!
Nationwide Delivery. **212-744-3043**

Father's Day Gift—Home Brewing Kit. Makes Delicious Beer, $59.95. **Little Shop Of Hops,** 15 W 39th St. **212-704-4248**

Grand Chocolate Pizza™!—Beverly Hills' Best! Next-Day Delivery. 800-475-7787

RHYMES FOR ALL REASONS
Roasts, Toasts & Personalized Poems for Any Occasion. **212-242-0761**

GIFT BASKET

Amazing Basket Co.—Perfect for Brides, Dads & Grads. AX/MC/VI. 212-595-8745

NOT JUST A BASKET®
Our **Concept Differs** From The Rest.
Same-Day Delivery. **(212) 249-6353**

A TISKET A TASKET®
Oldest & Still Best for Baskets & Gifts!
All occasions • Nationwide • Corp accts.
NYC: 212-475-6596 Nat'l: 800-955-2847

Continued on next page.

Continued from previous page.

GIFT BASKET

BON MAR BASKETS, Inc.
Any Occasion! **Elegant or Whimsical.**
Nat'wide. **212-319-8142 or 516-267-9747**

Baskets Unlimited—Customized. All occasions. Nationwide. Corp accts. 931-3099

JODI'S BASKETS UNLTD.
Balloons & Baskets For Any Occasion. NY/NJ deliv. **800-477-3603; 201-487-3603**

Baskets Galore At The Purple Door®—A gift no one ever returns. 212-627-4076

GOURMET

sum... Summer... SUMMERTIME....
And The Entertaining Is Easy!!!
BBQ · Fiestas · Corp/Pvt · Weddings · Fun
FoodThoughts Catering · 800-683-FOOD

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs.
Brochure · 718-965-2900

Chez Vous—Elegant catering. Home, office, loft, yachts. 718-720-0900

Food Studio—Elegant desserts. Wedding cakes a specialty. CIA grad. 914-948-7505

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

Concepts For Cuisine—The Full-Service Caterer for All Summer Entertaining. Tri-state area. CIA Grad. **(201) 236-1378**

PARTY CONSULTANT

One Enchanted Evening—Party Planner. Catering Available. (212) 222-6513

PARTY SERVICE

FIASCO · Spectacular, Private Glass-Encl. Summer Garden · **Celebrated Chef · Unmatched Prices.** 10-35p. **212-620-4620**

Now, the **American Festival Cafe,** the **SeaGrill,** and **Savories** in Rockefeller Plaza, are available by the day or evening for parties from 20 to 2,000. Call 212-757-0363 and ask Angela Bancalari about the Plaza Party Program.

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

S.O.B.'s—Island Cuisine, Party Bands & Dancers. 20-400. Priv/Corp. 212-727-0949

PARTIES At The COPACABANA!
The Legendary Night Spot at 10 E 60th St. Corp/Pvt Parties, Weddings, Bar/Bat Mitzvahs, Sweet 16s, etc... **212-755-6010**

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, with Atrium. Personalized Planning for 40-300. **Colleen · 212-989-5689**

Party Professionals—Our Chelsea loft with view & other unusual NYC locations. Personalized catering & coordinating for any size event. **212-807-8278**

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. **Anne: 212-753-4858.** 987 2nd Ave. (corner 52nd).

Flying Fish—Grnwch Vllg. West Indian food. Party rm. River view. 212-924-5050

Caribe—Grnwch Vllg. West Indian food. Party room. Jungle of plants. 212-255-9191

"CELEBRATE YOUR NEXT EVENT"
AT DEZERLAND'S '50s FUN CITY
Check our large ad under "Party Space".

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

Among our 70 locations are:
- Four Upper East Side
- Townhouse Mansions.
- Three Downtown Lofts.
- Two Midtown Museum/Galleries.
- One Country Estate.

MARK FAHRER CATERER
(212) 243-6572

PARTY AMIDST NOSTALGIA
In Terrific 1940s Big Band Ambiance.
5 & 10 No Exaggeration
77 Greene St. 212-925-7414
Perfect For Anniversary/Bridal Functions
AND REHEARSAL DINNERS!

WEDDINGS AT MORAN'S—Elegant yet affordable parties. Complete planning of every detail. Brian: 212-732-2070

NEW YORK's FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 691-9060 - Andy or Cheryl.

Armando's
at Enoteca Iperbole
Midtown's Perfect Party Room
Superb Italian Cuisine
(212) 759-9720

Coldwaters · Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

PARTY SPACE

ALGER MANSION · 212-627-8838
A most unique & charming mansion in Manhattan for your wedding. Seats 30-150

GROLIER 679-2932
Renovated & Newly Decorated. Corp or Social, Fund-Raisers. Simple to extravagant events. Themes avail, other locations.

24 FIFTH AVENUE
Art Deco ballroom
with distinctive food,
service, and party planners
to assist you.
Call (212) 254-1300

· STYLISH FIFTH AVENUE LOFT ·
Ideal For Intimate Gatherings. Distinctive catering, piano, bar...all the accoutrements for a **Wonderful Party 212-620-0622**

BEAUX ARTS MANSION
Dramatic Entrance, Marble Staircase, Fireplace, Oak Library. **212-677-3173**

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

MAMMA LEONE's
FAMOUS & FUN!
Italian Cuisine • Entertainment
Rooms for 40-400 • Priv/Corporate
Call **212-245-5555**
Ask Tom Pollara about
Leone's Party Plan.

CELEBRATE YOUR EVENTS AT
DEZERLAND FUN CITY
6 CONCEPTS UNDER ONE ROOF
Guests will have the time of their lives cruising our '50s Hot Rod Disco, Drive-In, Sing-Along Room, and the most unique 40,000 sf Gameroom/Sports Complex and **'50s Classic Automobile Collection.** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - w/wo catering. **Claire Shore 212-564-4590**

Charming English Townhouse—For your Wedding Elegant. 212-807-8935

Now the **TROPICA, CUCINA & CO.** and **TRATTORIA** restaurants in the Pan Am Building are available by the day, evening or weekend, for parties from 20-500. Call 212-949-8248.
Ask about NY Party Program.

NY PROP GALLERY 212-399-0944
20' vault ceil., pond/w-fall, balc. 75 themes avail. Corp/wedding/Mitzvah. Midtown.

NEW YORK MAGAZINE'S
ENTERTAINING SECTION
Reach 1.7 million readers who revel in creating the perfect party!
Call Denise Sisto at 212-643-6500.

SPECIAL DOUBLE ISSUE

SUMMER PLEASURES

NEW YORK Magazine's Summer Pleasures Special Double Issue is cool refreshment for readers thirsty for the best in Summer Entertaining, Travel and Fitness.

Eagerly read by 1.7 million sun-and-fun-loving adults, Summer Pleasures stays on the newsstand for two full weeks. For advertisers, the added exposure is like getting a second round on the house.

To advertise, Call 643-6500.

QUENCH YOUR SUMMER THIRST!

CIRCLE LINE
Surprise! Circle Line boats are available for private events. From small groups to parties of 500. We'll provide catering and let you chart a course around Manhattan. Low prices. Contact Christine Gebicki or Debra Frisherman at **(212) 563-3204**

NYC's BEST-KEPT SECRET!
1940s Grand Ballroom • Antiques
Superior Cuisine • Reasonable **969-0603**

Upper East Side Billiard Club—Unique party space. 10-200. 212-831-7665

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug 212-861-4330

Reform Temple—Glen Cove. Set in the woods. Non-Kosher. 50-200. 212-860-7910

BUTLER'S
A Charming New Place To Entertain...
Receptions of 50 to 500 Guests.
For app't, call Banquet Mgr: **212-575-1407**

Free Location & Event Help!—100s online. Call "Locations, Etc." 212-879-4536

NEED A SPACE?
For $35 plus tax, buy our location videotape featuring thirty of NYC's most sought-after party spaces. Call **GREAT PERFORMANCES at: 212-219-2800**

2 Grand Ballrooms & 1 Dance Hall - plus 3 Executive Lounges; Corp/Priv, Wedding, Fund-Raiser; 50-1400p. **212-353-1600**

200-Year-Old Farmhouse—Set on 47 acs in Queens; tents. Pvt/Corp. 212-860-7910

WUNDERBAR Club/Rest. NY's Hottest Spot for your Best Priv/Corp Parties in Town. 50-800. **Call Michelle 212-924-0205**

"Creative Spaces" · Never A Fee To You! Private Membership Clubs Our Specialty! 100s of Unique Spaces Available for your next event/party. Sky High Views-Elegant Mansions - Smooth Sailings - Funky Hot Spots! 35 yrs of service. 212-967-1183

Savoy Terrace Club 779-1201
NY's fabulous, intimate summer location. Beautiful outdoor midtown gardens. Clambakes and Steak House.

Stunning 1920s Ballroom—On Fifth Ave. All services provided. 212-420-8508

ART DECO FIXTURES—And Fantasy '50s Furnishing Combine to Create a Truly Dramatic New Space. 50-800 at **TILT NYC. 212-463-0509 · Ask for Sarah**

PICNIC FACILITIES

Corporate Picnics · CLUB GETAWAY
Magnificent lakeside setting, 300 acres. Every Sport. BBQ fare. **203-927-3664**

OCEANFRONT MANSIONS
Exotic Gardens and Sprawling Lawns. LI's Most Fabulous Caribbean-Themed Pool. Call for LI's hottest locations!
421-6955

WEDDINGS

CELEBRATE YOUR WEDDING
AT DEZERLAND'S FUN CITY
Check our large ad under "Party Space".

Delmonico's—Weddings in Victorian Splendor. (212) 422-4747

For the Event of a Lifetime—Spectacular locations in the tri-state. 212-679-2932

INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Antique Repair & Restoration--Furniture refinish. Phoenix Antiques. (718) 455-2162

FLEA MARKETS

SOHO ANTIQUES FAIR
and FLEA MARKET
NYC's **NEWEST** outdoor market for American and European antiques, collectibles & memorabilia. Open every Sat. & Sun., 9am-5pm. **FREE** Admission. B'WAY & GRAND St. Info (212) 682-2000

THE ANNEX ANTIQUES FAIR
& FLEA MARKET
Every Sat. & Sun. year-round, 9am-5pm, 6th Ave & 25th St., NYC. Antiques, Collectibles & Decorative Arts. (212) 243-5343

Metropolitan Arts & Antique Pavilion NEW! NYC's only indoor Weekly Antiques Show! Every Sat/Sun, year-round - 9am-5pm, **110 West 19th St.**, NYC. New collections each week. Free shuttle from the Annex! **INFO: (212) 463-0200**

FLOORS

Wood Floor Sanding—White/Decorator Colors, Installations. (212) 732-3581

INTERIORS Advertisers—Reach 1.7 million readers every week! 212-643-6500

FURNITURE

Contemprory Plus Inc. (516) 244-8548
Designers/builders custom furniture.
Quality doesn't have to be costly.

PERFECTION IS NOT AN ACCIDENT
Custom design in formica, wood and lacquer. Factory direct. **718-392-6688**

GENERAL CONTRACTORS

For Caviar Decor On A Tuna Fish Budget—Call The Pros At 750-3579.

HOME/BUSINESS IMPROVEMENT

NY Craftsmen—Carpentry, electric, etc. Contracting. All size jobs. 212-477-4477

Renovations—Kit, Bath, Apts. Lic., Ins., honest/reliable. S.T.H. Const 212 964-5011

INTERIOR DESIGNERS & ARCHITECTS

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's.
Call Steve Lyons: 212-371-6771

The Mendenhall Group, Inc.—Sophisticated & Affordable. 212-744-9413

USE-WHAT-YOU-HAVE INTERIORS Expert redecoration without new investment - featured NY Mag, NY Times, CBS. **Only $195/rm.** Tri-state area. **212-288-8888**
Call for our Free Brochure

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-826-1069

LIGHTING

TRACK & HALOGEN FIXTURES
All light bulbs in stock. Each order receives a Gift. 40 year Corp. 212-685-1041

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-340-9111

PAINTING & WALLPAPERING

Superb Painting/Wallpaper—Dry Wall, Plaster, Sponge/Glazing. 718-793-3936

Stephen's Painting—16 Years. Top Work Only. Top Refs. Insured. 212-787-5634

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Exceptional Painting—Quality, clean work. Free est. Ins & refs. 718-204-9137

Fine Painting & Papering—Expert, neat & reliable. Ins. Denis Cleary: 212-633-1164

UPHOLSTERY

CAMEO—Antique Upholstery
Restoration Specialists, etc. (718) 748-4177

WINDOW TREATMENT

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet!" - Joan Hamburg.
212-538-6567 **718-748-8600**
DIAL 1-800-CARPETS
Deep Discounts--Commercial/Residential
HAGGAR INDS., INC. Est. 1932. VI/MC

NEW YORK Magazine's

INTERIORS

A unique opportunity to target an upscale audience interested in sophisticated and distinctive surroundings. For details, call 212-643-6500.

INTERIORS...

THE SPECIAL PLACE FOR YOUR SPECIAL STYLE

SERVICES AND SALES

New York Services And Sales is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad. Special Service Rate: $65.00 per line, one time ad. (Frequency rates are available.) 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APPLIANCE

Call Dial-A-Brand With Make/Model.
Air Cond., Appliances, TV, VCR.
Sub-Zero, Friedrich, Etc. VISA/MC.
1-800-237-3220 **516-378-9694** Est. 1967.

SHOP VIA YOUR TELEPHONE
Factory-direct dealer for all brands - TV, VCR, A/C, Washers/Dryers, Refrig. M/W Ship Tri-State 24 Hrs. Call Us Last With Make/Model For Lowest Price.
PRICEWATCHERS - 718-470-1620

800-221-BUYS 212-513-1513
Major Appliances, TVs & Microwaves At Low, Low Prices. **Home Sales Enterprises.**

ART

Exceptional Quality Impressionist Art—"In The Style Of": Renoir, Monet, Matisse, Picasso, Magritte, Leger, Dufy & Many Others. Low Prices. Call 212-593-0485

SERVICES AND SALES
Classified Advertisers—Save Time!
Use our FAX # to meet deadlines.
212-643-6396

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

TELEPSYCHIC—Morris Fonte, now available for business/personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

Harvard-Educated Psychic—Powerful Readings. High Accuracy. 617-239-3489

Celebrity Psychics Will Speak W/You—Live, 1-on-1! Call now! 1-900-370-5459. $395/min. Tekline PW, NY.

CLAIRVOYANCE OF INDIA
Complete life reading. Answers questions, advises & solves. ESP tested 96% accurate. Ana Taylor. 1219 Lex at 83rd. **879-1452**

CLEANING SERVICE

Spring Is In The Air! Let Leisure
Cleaning Make Your Home Sparkle.
Weekly/Biweekly. Ins. Call: **212-628-6130**

Little Elves—Detailed Quality For Home/Office & Heavy Duty/Renov 212-674-2629

Corporate Clean—Commercial/Resid. Cleaning. Credit Cards. 212-255-3920

FOR SALE

Noisy Neighbors?
At last! A Remarkable Breakthrough For Noise Relief: The Quiet Machine®.
Free Brochure. First & Co. - 718-544-7563

FUR

FUR STORAGE & SERVICE CENTER
Store Your Fur Today - **Only $39.95.**
Pickup & Delivery Available.
305 7th Ave., 2nd fl., NYC. **212-929-6217**

JEWELRY

GENTLY USED, FINE WATCHES
Rolex/Cartier/Piaget/Tiffany/
Bulgari/Patek/Audemars
WHY PAY RETAIL?
Palisade Jewelers - 201-461-4666
249 Main Street Fort Lee, NJ

Swatches: Buying, Selling & Trading—Call Steven, 7 days, 12-8 - at: 212-496-5050

LICENSED MOVER

MORTON & LEEDS: For All Your Moving Needs!! Lic/Insured. Residential/Commercial. All Size Moves Welcome. DOT T12652. 7 Days, 24 Hrs. **212-674-0470**

AMI MOVING INC.
Comm'l/Residential. Small & Big Jobs.
You Deserve The Best Service - Since 1903 - Fully Insured. **212-860-2405** DOT 12491

MIRACLE MOVERS
No Job Too Large Or Too Small
DOT 11776 Home/Office **212-860-7568**

GALIL MOVING, INC.
Fully lic'd & ins. 24 hrs. Res/Comm. Free est. Box del. DOT 11903. 428 W. 47th. ICC # MC236599. Local/long dist. **247-MOVE**

SABRA'S MOVING
Full Service For All Size Moves
Residential/Comm'l Local/Long Distance
Moving Emporium - 61 West 74th.
Firm Prices - DOT T11011. **212-799-6000**

Continued on next page.

Continued from previous page.

LICENSED MOVER

WEST SIDE MOVERS

Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave, NYC. 212-874-3866. DOT 670

LIMOUSINE SERVICE

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft? Relax In Your Car While Our Chauffeurs Drive You At Reasonable hrly/wkly Rates. **CHAUFFEUR ELEGANCE 737-1633**

Sedan Service In And Around Town—$17/Hour. Twin Private Cars 718-898-8888

Super Stretches—6-10 Passengers. Low Rates. C/Cards 800-225-4933 718-531-3196

Timely Wheels Inc. 212-645-9888—Luxury Sedans & Stretches Avail. AMEX

Need A Stretch Limo/Luxury Sedan—In 25 Minutes? Carnegie Limo 212-595-7300

MASSAGE

An Exceptional European Massage—Clean/Private. 212-888-3497. Open 7 Days.

Relaxation...Just A Touch Away—By App't Only. Low Rates. 212-996-0255

Shiatsu—Japanese Massage. E 75th St. Residential also. (212) 288-8143/8943

718-343-5327 - Total Relaxation—Exclusive privacy. By app't.

A Heaven—Perfect Relaxation For The Modern Man. E. 60s. 7 Days. 212-838-1948

SUBLIME RELAXATION...
The Art Of A Gentle Touch.
E. 50s. Private. In or out. 212-355-3247

A DELIGHTFUL MASSAGE
Exceptional Relaxation in Midtown.
East 50s - 7 days - Private. 212-754-1470

A Superb & Joyful Massage
Relaxation For The '90s.
New East 30s Location. 212-213-5167

The Incredible Lightness Of Touch—New...East 60s. Private. 212-421-5963

S S S 212-315-3525
Sensational, Soothing & Safe. 55th Off 5th

A Beautiful Touch—The experience you'll return to. Lovely, private, 7 days. W. Village/Wall St. access. **212-727-9142**

Unforgettable Massage For...—Distinguished Men. 212-532-1397

Massage - Swedish & Shiatsu—Jericho Turnpike. 718-343-6043

NEW SALON 26
Total Relaxation For The Body And Mind. By App't Only. Open 7 days. **212-725-7253**

EXECUTIVE STRESS RELIEF
Private. By App't. 212-666-2816. $175.

Courtney's Back—212-779-9226. Elegant, Beautiful, Private. East 30s.

Want To Reach Over 1.7 Million Readers—Our weekly SERVICES AND SALES advertising section is a unique opportunity to target an upscale audience who have sophistication and style. For rates and information, call Mark Bristow at (212) 643-6500.

Your World At Our Fingertips
New Concept. Spacious Park Ave locale. 10am-1am. **212-481-8692**

ALL-AMERICAN DREAM
Take Your Head Out Of The Clouds & Receive The Midas Touch! **212-545-7697**

A Sensational Touch.......Exhilarating!—W. Village (Wall St. access). 212-645-4995

Exotic Massage For Discriminating—Gentlemen. 7 Days. 212-682-3632

California/Hawaiian Style—Manhattan Residential Only. 212-935-3711. 7 Days.

Healing Touch By Nurse—By appointment. Penthouse location. 212-545-1549

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage.
Studio & Residential. 212-472-1138

New Staff—Creative Massage In A Penthouse Location. 7 Days. 212-779-4297

Erik's Unique Universe For Men—$150. Open Your Heart & Spirit. 212-213-1207

Your Shangri-La—East 60s & 5th Ave. Private. European Massage. 212-861-7008

BELLISSIMA - 212-371-0297
A Wonderful Massage For Selective Men.
Studio/Residential. **10am-2am.**
7 Days. Residential. 24 Hours.

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

ALOES 212-799-7087
Japanese Shiatsu & Residential Service.

Extraordinary Massage—Unforgettable! East 20s...212-685-5614

Brooklyn's Best Relaxation—Distinctive Bodyrub. 718-789-3799

Parisienne—Enjoy A Relaxing Massage, By Appointment - 212-957-8401

New Tasha's Place—Adventures In Exotic Massage/Role-Play. Comfortably Discreet. Private Location. 212-581-2946

Miramar Salon—Superb Bodyrub, International Staff. Call 212-826-8814

Touch By Tomas For Gentlemen, $150—Relax, Refresh & Renew. 212-725-4661

KARLUSI 212-759-7323
RESIDENTIAL ONLY - 24 HRS
Credit Cards 7 Days
The Best Massage In Manhattan.

A Gentle Touch—Loving, Excellent Quality Massage. W. 75th St. 212-362-8176

European Aromatics
E. Side Locale. 10:30am. 212-223-2658

Beautiful Experience - Relaxation—
Oriental/European. 1/2 Hr Available.
$5 Discount With Ad. 718-672-2226

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation.
Swedish & Shiatsu. **10am-2am.**
7 Days. Residential. 24 Hours.

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

ELIZABETH - SUPERB MASSAGE
Private. Midtown Studio.
Residential Available. **212-682-2942**

Valerie Of Milan 212-751-4786
Resid. International Staff. 11am-10pm.

For The Special People!—Be a V.I.P. - Bath And Massage. 212-582-3161

LA RENAISSANCE—
International Technique. 516-739-3131

Hakone 212-486-6444
Professional Masseuses From Japan.

MIYAKO (718) 631-2347
LIE Exit 31. Japanese Shiatsu.

Licensed Masseur For Men—East 50s Studio/Your Hotel. Richard. 212-759-6210

Massage Therapy By Mature Lady—For Older People. 11am-8pm. 212-949-6325

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

Masseuse/Nurse—E. 88th. Formerly 79th. 10am-10pm. Res/Studio. 212-876-1747

Okinawa Spa—Wonderful Shiatsu Swedish/Sauna/Showers. 914-833-1555

KIKU 212-223-2650
Japanese Shiatsu - Swedish. Residential.

Samson...Man Wonder Of Massage—212-679-9105 & 201-284-1959

Sophisticated European Lady
Luxurious Surroundings.
Residential/7 Days. **212-262-4537**

SUPERB MASSAGE—
Reflexology. Private. 212-489-5322

Stress Therapy—Relaxation Bodywork. 516-294-2634 & 516-294-1936

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

Akasaka 212-580-9029
Japanese Massage.

Ginza—East 33rd. Studio/Residential. Private. 212-685-5090

All-American Naturalle—Massage Therapy. Relaxing Treatment. 212-888-1807

JAPANESE 718-229-1538
LIE Exit 32. Shiatsu & Body Shampoo.

Relaxation Therapy—By sophisticated Austrian lady. Central Pk So. 212 246-2810

Body Therapy—Holistic Relief Of Aches & Stress. Adam. 212-861-3624

Massage Fit For A King—Private Studio. 7 Days, Residential. 212-319-9863

The NY Place For Massage—Clean And Private. A/C. 7 Days. 718-544-0724

Exquisite—718-268-6776. Bodyrub - convenient Queens location. By app't. 7 Days.

Swedish Massage - Private Location—Relieve tension. 718-776-0507

Massage Therapy—By Someone Who Cares. Healthful/Relaxing. 212-481-7790

Grand Opening—Diane and Lauren - E. 60s salon. All c/c accepted. 212-888-2070

Try The Best Swedish Massage—By Appointment Only. 516-338-2644

FRENCH MASSAGE
Delightfully Performed By A
Real French Masseuse. 'Total Experience.'
Annette **212-330-8259**

First Rate Massage...—Is Unforgettable. Midtown location. 212-288-8622

PERSONAL SERVICES

From $10.00 A Month—24-Hr Answering And Mail Services. Action - 212-279-3870

GET YOUR ACT TOGETHER!
Whether it be your filing system, closets or whole apartment, this professional right hand will organize your life. If you put a price on your time, we'll save you a fortune. Free Consultation. **212-860-0257**

Phone Answered In Your Name—From $8. Mail/800/Beeper/Call: 212-868-1121

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

While You're Away—Cat Care In Your Home. Bonded. Refs. 212-741-0122

GREAT KITTEN NEEDS HOME!
Happy to rescue but unable to keep this beautiful & extremely affectionate kitten,
5 months(?), female, green-eyes,
white with tabby markings.
A splendid addition to any home!
Call Ken at 212-302-5847.

My Home Loving Care—Small Dogs. 20 Yrs Exp. East 50s. Walking. 753-1147

Dog Problems?—Certified Master Trainer Gets Results. 718-275-6258

PHOTOGRAPHY

Wedding Packages/Hourly Rates—Portfolio. Paul - 212-777-5895

Photos With Wit, Spirit & Life—Weddings, Any Occasion. 212-239-1081

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

TRUCKER

American Service/Moving & Trucking w/45 yrs experience. 25 radio-dispatched trucks. Call 212-686-8500. Bill or Charlie.

WORD PROCESSING

Word-Processing For The Busy Pro—Labels, Flyers & Rep Letters. 718-745-8134

LICENSED THERAPY

ACHIEVE SEXUAL SUCCESS
Outstanding Results With NYC's ONLY Certified Sex Surrogate Program. AASECT Certified. MD-Supervised. All Dysfunctions. **212-971-6060**

SURROGATE THERAPY—If you suffer from impotency, premature reaction, sexual shyness...surrogate therapy may be your only answer. Lic. therapist - med. superv. Ins. reimb. Midtown. 725-3757

Kind, Sensitive Surrogate Therapist—MSW. Trained. Credit cards. 212-865-7214

To Advertise In
NEW YORK Magazine's
SERVICES AND
SALES SECTION
Call 212-643-6500

Continued on next page.

Continued from previous page.

LICENSED THERAPY

Affordable Sex Therapy

Trained Surrogates & Expert Therapists. Therapy That Really Works! **212-721-7650**

Sex Crisis—All Ages. Singles/Couples. AASECT-Cert. S. Bogarsky: 516-239-4532

Caring Surrogate/Counselor—For Sexual Problems Only. Queens. 718-641-8655

ROLE PLAY

Sensual Relaxation—For The Discerning Man. Manhattan Residential. 212-397-0795. Cindy/Tina. VI/MC/AMEX

PAMPER YOURSELF

With Exquisite Body/Mind Relaxation.
Call Michelle • (212) 831-1851

Sensual Relaxation—Discriminating clientele. East 50s - by app't. 212-308-4149

Young Connoisseur—Offers reality role playing. 212-721-5683

Relaxation Therapy—Private, Luxurious & Unforgettable. 212-947-7140

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. E. Side Locale.
10am-midnight: **212-889-8374 / 779-4093**

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/VI/MC. 212-889-3350

Private Relaxation—By App't. Park Slope Locale. Luxurious. Safe. 718-636-9038

Professional Role-Play
Enjoy Relaxation Therapy. East Side.
10am-midnight: **212-545-7368 & 545-8656**

Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

Enterprising Role-Play—Private. Upscale Clientele Only. Alexis. 212-969-8622

For Discriminating Men—Intense Therapeutic Relaxation. Safe. 212-988-3226

Escapist COMPULSIONS Explored.
Role Playing, 150 Unusual Dramas.
PhD. 7 Days. 11am-10pm. 212-475-3377

New! West 57th • French—Elegant Therapy. Role-Play. 212-262-0830

One-In-A-Million Relaxation—For The Harried Executive. East 80s. 212-734-4419

LuvSaver—Unfulfilled fantasies explored! Solutions. No taboos. 212-246-0331

Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Paradise Lost—Psychodrama Specialists. Skilled In Every Aspect Of Behavior And Role Playing. 212-947-2959. Credit Cards.

Park Ave. Relaxation Therapy—Quiet, Tasteful Role-Play - 11-8pm. 212-213-2735

Aristocratic Psychodramatist—Demonstrates All Scripts. Ms. Park. 212-496-1794

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Retreat Into Luxurious Elegance—Relaxation In Exclusive, Pvt Gentlemen's Club Atmosphere. Diana. **212-644-0507**

Robin & Sonja—Creative Behavioral Therapy & Role-Play. 212-465-2554

STRESSED? RELAXATION PLUS.
Learn The Art Of Relaxation.
By App't. Lynn - 212-545-8404

Total Relaxation—For The Discerning Man. Residential Only. 212-587-1166

Total Relaxation—Like Never Before - Lorraine's. 212-598-0322/212-598-0323

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 212-888-1666

Cerridwen's Inspiration—Humanistic Psychodrama. 212-714-7174

Danny • American Dream—Role-play. Treat yourself. By app't. 212-308-4149

First Class Relaxation Therapy—Sophisticated Role-Play. 212-279-8522

Latin Relaxation Therapy—Luxury, West 50s. Private. Credit Cards. 212-245-1156

Live Conversation—Psychodrama & Role-Play. 212-970-3360

NEW CACHET
A World Of Adventurous Role Play.
Beautiful/Private. **212-247-5017**

NUTCRACKER SUITE
Role-Play For The Connoisseur.
Elegant. Madison Ave. 212-779-7643

Role-Play For The Lucky Few...—Who Expect Only The Best. 212-465-2570

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

Call & Relax—With Therapeutic Role-Play. Crdt cds. 800-238-839, 713-780-7706

Converse & Role-Play—With Suzanne Cummings. Free yourself of stress. Use sensitive reinforcement. 215-546-5008

Sophisticated & Sensuous—Role-Play For The NYC Executive. Relaxation Therapy. 11am-8pm, Credit Cards. **212-714-1537**

Superb Relaxation—Private. East 50s. By App't. Gina. 212-421-3632

The New York Club—
Relaxation Therapy. East 64th St.
All Major Credit Cards. Residential Also.
212-794-1455 212-794-1064

The Odyssey—The Finest In Role-Play. West 30s location. 212-279-1224

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

You Deserve To Treat Yourself—Relief Of Tension. Psychodrama. 718-271-1272

Original Humanist • Be Yourself—By Appointment Only. 212-714-7088

SERVICES AND SALES ADVERTISERS

Want to reach over 1.7 million readers with a median income of $42,452? New York Magazine makes it easy through our weekly **Services and Sales** advertising section. This section offers a unique opportunity to target our upscale audience.

For more information, call Mark Bristow 212-643-6500

Source: SMRB 1991

NEW YORK
CLASSIFIED

YES!
I WANT TO
ADVERTISE
IN
NEW YORK

NEW YORK MAGAZINE
5 Penn Plaza, 14th floor
New York, New York 10001
212-643-6500

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Use punctuation marks or proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadline is Tuesday at 5 PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers.

Town and Country ads are $34.00 per line (flat rate).

Travel ads are $35.00 per line for a one-time order; $33.00 per line for a four-time order; $32.00 per line for a seven-time order.

Mail Order, Health and Fitness, Entertaining, and Services and Sales ads are $49.00 per line for a one-time order; $43.50 per line for a four-time order; $38.00 per line for a seven-time order.

Strictly Personals are $33.00 per line (flat rate), add $25.00 for a NYM Box Number.

INSERTION ORDER

Name ________________________________
Street Address ________________________________
City ____________ State ____________ Zip ____________
Day Phone (for our records only) ________________________
Payment: Check _______ M.O. _______ Master Card _______ Visa _______ AmEx _______
Card Number ________________ Exp. Date ________________
Signature ________________________________

AD COPY

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.** Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

"Ain't Nothin' Like The Real Thing"—I'm a tall, slim, fairly handsome guy, 45, head of a small company. I'm described as warm, intelligent, independent, charismatic, with a great sense of humor. I have varied interests and passions including cycling, poetry, any kind of dancing. I'm ready for a partner in life, a family, a country house. If you're the casual reader with similar goals, are a truly attractive, intelligent, creative 30-something woman, why not find out more?! 5984 ✉ ☎

Classy, Attractive Professional—Jewish female, caring and sincere, seeks handsome Jewish counterpart, 35-45. Photo please. 8187 ✉

For The Price Of A Stamp—Find a woman worth writing home about. I'm 36, hazel-eyed, quite curvaceous. You're in my generation, strong in character, active, 5'8" plus. Photo/note/telephone. 5862 ✉

Sassy, Smart, Sophisticated Lady—Tall, and pretty, Jewish, not religious; looking for humor, warmth, kindness and brains (chemistry wouldn't hurt). Loves travel, sports, Knicks, city life and all it has to offer, cooking, entertaining and spending quiet evenings at home. If you are 30 plus, share my traditional values, have a zest for living, a sense of fun, and are looking for friendship, romance and possible commitment - maybe you're the one for me. Photo/phone fine, good letter better. 5990 ✉

Man With Satellite Dish!—Just turned 35 (arrgghhh), looking for media-hip woman to watch 300 channels with. You bring the TV Guide. I'm in Brooklyn. Nonsmoker only. 3277 ✉ ☎

Sharing Is Much Nicer—Than going alone. I'd love to meet a soul mate. You should be an open, honest, communicative woman, 35-45, in good shape (firm, athletic build), comfortable with a minimum of makeup, nonsmoking, and, most importantly, a truly nice person. In my 40s, I look, feel and think much younger. There's plenty of kid left in me. I'm muscular, blue-eyed and bearded, in excellent shape from weight training and the Stairmaster. I love travel, tear-jerkers, sports, Scrabble, dancing and bringing flowers. Though not without fault, I have a good heart, with much to give to the right woman. Phone option included, but letter with photo preferred. 3290 ✉ ☎

Brainy, Sincere, Elegant—Jewish (nonreligious) professional female, 5'7", 35, with good looks, class and passion for fitness, seeks warm, caring, sensitive, intelligent, successful man. 8189 ✉

Very Unusual Man—I'm looking for a very special woman - probably someone who rarely, if ever, answers ads. Very well-educated and extraordinarily bright, funny, beautiful, athletic, sophisticated, outdoor oriented, honest, nurturing, vulnerable, financially secure, very sensual and able to be open and present to other people. Someone who is very successful in her own way, courageous and psychologically grown-up. Probably 35-45, with a great appetite for exploring life with another person. I'm extremely well-educated, post-doctoral in humanities, and work at the top of the business community. Handsome, 6', 180 lbs, athletic, very, very successful financially and professionally. I am a psychologically secure, well-balanced man who is totally natural and very easy to be with, but who is also very strong, curious, sometimes brilliant, intuitive, funny, honest, genuine, direct and very open. I spend two to three months a year off doing interesting things other than work. I am a very complex, very special man with deep values and a good heart. I need to find someone who has gotten to the same place in her life and is headed in the same direction. Note/phone/photo a must. 5959 ✉

Touch My Heart! · Vibrant CEO—Warm-hearted, idealistic, hopeful romantic. Eminently successful, strong, gentle, GQ type, tall, loads of fun to look at and be with, 30s, rock hard, fit, funny - seeks lady to cherish and adore, to 39, with depth, 5'7" plus, 'for some kind of wonderful'. Only replies with photo. 5998 ✉

Carson's Gone—It's time to find a real man. Pretty, Jewish, athletic female, seeks tall, smart, centered guy, 32-38. Let's share music, books, a bike trip out West, Broadway. Photo. 3303 ✉ ☎

Meet The Chairman Of The Company—I'm a chairman of the board willing to meet the right lady. I am an unusual man, 46 years old, divorced with no children, with a real sophisticated, good-looking, strong appearance, Jewish but not religious. I am considerate, understanding - a man who knows how to treat a lady correctly. Needless to say, I have all the material items that anyone could want. I need a lady who can handle a high-level, fast-track CEO. This lady should be understanding of my position and looking for a real partner to enhance each other's lives. You should be beautiful, intelligent, worldly and very compassionate. Kindly send a photo and short introduction about yourself. 8211 ✉

Alluring Brunette · Creative Dancer—Eclectic, 5'7" GA peach, honest, independent, just waiting for the right one to come along. Knockout, lucky, Manhattanite, nonsmoker, outspoken, performing arts lover, quick-witted, resourceful, sports-minded, thirtysomething, unique, vivacious. Why not write this extra-special, youthful, zany lady? Photo. 8196 ✉ ☎

New Kid On The Block—Exciting European looks and background, thirtysomething, 5'3", 113 lbs, divorced, incurably romantic and fun, looking for that special gentleman. Photo/phone/note please. 8185 ✉

Marriage-Minded Entrepreneur—41, 5'7", looking for a 30-38, well-educated, attractive, sophisticated lady to share the ups and downs of life with. I am a cultured man who enjoys the arts, fine dining and stimulating conversations, as well as the outdoors. Note/phone. 5979 ✉ ☎

Never Quite Right For Anyone Else?—You: smart woman, amused and amusable, slender or good figure, nonsmoker, wanting child. Me: youthful 40s, writer, 6'2", slim, never married, intellectual, artist's heart, dry sense of humor, iconoclastic views, likes simple things best. Outside NYC okay. 3296 ✉ ☎

I'm Tired Of Kissing Frogs...—Tall, beautiful, affectionate/passionate maiden seeks tall (6' plus), secure, handsome prince (30s) to begin our own happily ever after. Note/photo/phone please. 8208 ✉

Creative, Nature-Loving—New technology analyst - multifaceted woman, 39, seeks man of warmth, depth and humor to adventure through life with. 3313 ✉ ☎

Leggy, Fit Beauty—Long dark hair, 31, Jewish, 5'10", curvy, smart, funny and kind - seeks tall, successful, good-natured man who knows what he wants out of life and gets it. Note/photo please. 6004 ✉

Life Is Great—But better with someone to share it with. I'm attractive, successful, 30, Catholic, 5'10", nonsmoker, great sense of humor, sincere and secure - loves travel, theater, music, fine wine, NYC. Seeking gentleman, 6'2" up, 30-36, handsome, successful, quick wit, diverse interests, who wants to find that special someone too. Note with photo. 5982 ✉ ☎

Tall, Attractive Ivy League Lawyer—With varied interests and indomitable sense of humor, desires lasting relationship with a slim, educated, nurturing Jewish woman, 48-58. Westchester resident preferred. 5989 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Let Me Cure Your Ills—Shy, single Jewish male MD, 5'7", 150 lbs, 41, seeks fit, sensuous, thin, bright, pretty white woman, 28-36, for love and marriage. I enjoy running, movies, theater, art, reading and classical music. Photo and phone. 8199 ✉

America's Most Wanted—I would love to know the identity of a woman who is gorgeous both inside and out, who has a great sense of humor, loves animals, and enjoys sports, the beach and travel. I am a 40-year-old, successful businessman on LI, who is tall, good-looking, and is very athletic - who seeks the woman of his dreams. Photo a must. 5988 ✉ ☎

Vivacious, Slim, 5'6"—Auburn-haired, blue-eyed, creamy-skinned, 46-year-old, divorced, entrepreneurial woman - lives NYC and NJ. Enjoys art, cooking, flea and stock markets, playoffs, city talk, country walks and belly laughs. Seeks funny, attractive, romantic, smart, successful, socially-conscious man, 40s-50s. 6013 ✉

For Forever—Tall, slim, handsome (914) Jewish professional, 40s, seeks kind, attractive, bright, fit Jewish woman, 30s, ready for relationship/future. Note/phone/photo optional. 3299 ✉ ☎

Australian Jewish Male—Seeks Jewish lady for best friend, love, possible marriage. Me: 41, affluent, gay (not active), healthy. POB 6474, NYC 10128.

Dynamic—Very pretty, slim, secure, successful Jewish attorney, 5'6", 35, seeks male counterpart to 42, ready for marriage. Photo a must. 5987 ✉

Romantic At Heart—Attractive Jewish man, 32, 5'10", health professional and jazz musician - searching for Jewish woman, 25-34, who is sincere, attractive, and knows how to laugh! Letter with photo is appreciated. 5980 ✉

Man, 49 (Looks 40), 5'8"—Seeks nice Jewish woman living in NYC. 8172 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

Exotic Good Looks—Artist, Ivy grad, seeks worldly man, 49 plus. 3269 ✉ ☎

Savvy, Pretty, Dynamic Lady—Of depth, warmth and whimsy, seeks her match - a confident, successful Jewish man, 38-50, ready for a healthy relationship. Photo. 5935 ✉

Attractive, Long Blond Hair—Goddard grad, 30s, 5'7", 135, likes scuba, flying, country and city life - seeks warm, articulate, crazy but stable man. Photo exchanged and phone. 3312 ✉

Petite Divorcee, Late 60s—Enjoys opera, music, ballet, travel. Seeking Jewish man, same age category, similar interests, nonsmoker. 8193 ✉

Jewish MD—Young 38, good-looking, very athletic, varied interests, passionate, successful solo practice in Palm Beach, FL, seeks single Jewish female, 24-34, professional, athletic, warm, attractive, Jewish values, positive, goal-directed, for love and life partnership (Florida's cleaner than NY). Photo and note, please. 8175 ✉ ☎

Wall Street Trader—Single white male, 27, 6'3", 190, athletic build, good-looking, seeks single white female, 22-32, slender, smart, sensual beauty. Photo. 3287 ✉

My Dog Ate My Ad—That's why this one is so late. Attractive professional, with all the usual good qualities. Seeks well-educated, professional, non-narcissistic male who is self-assured, who can tolerate and thrive in a serious relationship. 34-42. Photo and phone. 3292 ✉

European-Born And Bred Beauty—Trapped in South FL, with East Side pied-a-terre, needs rescuing by a well-read, well-bred, charming gentleman with more than a touch of class. Aesthetics are important. Photo for reply. 5957 ✉

Affectionate, Successful—Businessman seeks elegant, slim, pretty Jewish lady, 50s, for romance. Photo. 5992 ✉

Warm, Pretty, Affectionate, Sensual—Clinical psychologist, 41, 5'2", seeks a warm, caring, responsible man who is ready for marriage and family. I like to travel, swim, and enjoy life. Healthy, fit and no addictions required. 5963 ✉ ☎

Life Is Too Short—So take a chance and meet this very attractive, slim brunette, professional, Christian, 32, who has a passion for life and adventure and loves to bike, hike and ski. You are an attractive, educated, optimistic man in his 30s-40s. Note/photo. 8173 ✉

Widow, 60s, Attractive, Spirited—Seeks loving gentleman to share the best things in life. 8190 ✉

Lovely LI MD—37, fair Irish looks, fun-loving. Seeks charming, attractive professional man who is ready for a serious relationship. Note/photo/phone. 3265 ✉

West Side Woman With Sunny Views—45, loves theater, books, classical music, sea shore. Seeks tall, nonsmoking, secure Jewish man. 5995 ✉

Down-To-Earth, Warm, Attractive—Slim, blond woman, 42, seeks a secure, sensitive man in his 40s, for fun, friendship and romance. 8212 ✉

Adrenalin-Addicted, Over-Achieving—Woman executive seeks male version. I am 33, 5'6", blond. You are older, secure in all respects, and possess great style. Together we'll make quite a statement. 8204 ✉ ☎

Downtown Redhead—Warm, attractive, spunky, 35, Jewish professional. Enjoy jazz, cycling. Seek soul mate for lasting love and family. 3273 ✉

Class Act—Strikingly attractive LI professional (Jewish, Ivy, 5'5") seeks successful, trim male counterpart (36-46). Photo appreciated. 6010 ✉

Fit Attorney/Investor—32, 5'10", Jewish, ambitious, funny, athletic, seeks pretty professional fit Jewish female, 25-34, for relationship. Phone/photo. 6012 ✉ ☎

Let's Strike A Match—My flame is a tall, fit, high-energy woman, 35-45, no children. Show me your spark. A fire is possible. Photo. 8207 ✉

Petite, Blue-Eyed, Athletic—38-year-old writer and her cat seek male companion to share life's pleasures, one of which happens to be windsurfing. (No, the cat doesn't windsurf.) Photo. 6008 ✉

Spirited Jewish MD—Handsome, 45, 6'3", ready to love a trim, accomplished, caring, early-30s mate and have beautiful kids, laughs, adventure. Photo. 3300 ✉

Pretty, Slim Jewish Professional—Loves movies, tennis and the outdoors. Seeks compatible male who's witty and charming, 35-40. 6015 ✉

Hopeless Romantic—34, successful Jewish male professional. Seeks a special woman for a lifelong adventure. Bonus: I can cook, and Major Medical is included. 8206 ✉ ☎

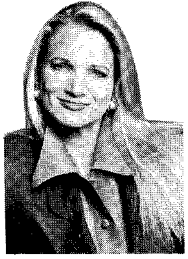
Refined Yet Warm—Professional Jewish female, 29, 5'8", pretty and slim. Enjoys all types of music, travel, exercise, reading, trying new foods (the spicier the better!) and 'artsy' movies. Looking for friendship and romance with a bright, tall, attractive, 29-38, sincere professional male with lots of heart. Note/photo. 3298 ✉

Recent Transplant From LA—Very attractive professional, 38, 5'7", would like to meet older, intelligent, successful professional man. 8205 ✉ ☎

Imaginative And Down-To-Earth—JD entertainment executive seeks warm, fun-loving soul - Jewish female, early 40s, spunky, intelligent, affectionate, caring, fun-loving, thin, athletic, easygoing. Enjoys tennis, theater, movies, countryside, the beach. Seeks attractive, successful Jewish male, 40s-50s, easygoing, good sense of humor, who enjoys life. 3314 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).



Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Gorgeous, Golden-Eyed, Gifted—Infinitely fascinating, statuesque, slim, sparkling, long-haired brunette, PhD, Manhattanite - seeks a very communicative, loving, sensual, successful, solvent, affectionate, aware, attractive man of depth and warmth, 40-55. 8174 ✉

Terrific Woman—Good-Looking blond, fit, bright, 45, seeks gentleman ready for fun, romance and more. 5956 ✉ ☎

Great-Looking Woman—33, passionate about career, gardening, travel, seeks athletic, creative, accomplished man with well-developed sense of humor, for committed relationship. Photo. 8184 ✉

An Attorney—Single Jewish male, 28, 5'6", with blond hair, blue eyes, seeks a bright, successful and attractive woman, age 21-29. Phone/photo. 8200 ✉ ☎

Playful, Classy, Worldly—Semi-sensible MD, 50ish, seeks witty, acomplished, genuine gentleman. 3280 ✉

Psychologist/Author—This male, Jewish, wants to connect with attractive, warm, educated woman, mid 40s-50s, to share city pleasures, country retreat, growing intimacy. Recent photo please. 6018 ✉

Pretty Asian—Film buff seeks warm, 32-48, artistic, successful, smart, 5'9" and up, handsome man. Photo/note. 3294 ✉

STRICTLY SPEAKING…

900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 PM on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week from anywhere in the U.S. *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK, NY

New At Being 40—Handsome six-footer, brown hair, blue eyes, Chicago MA, PR director in Morris County, NJ, seeks attractive woman, 25-35, professional, educated, bright, engaging, with terrific sense of humor. Passions include jazz, classical music, movies, long, lingering dinners, fireplaces and the occasional oddball activity. Photo/note/phone. 5994 ✉ ☎

Extremely Good-Looking—Jewish attorney, 33, honest, compassionate - searching for beautiful, slim Jewish woman, 25-32, to love and cherish. Photo please. 5961 ✉

Educated Professional Gentleman—Widowed, 59, Wasp - seeks educated, vivacious, nonsmoking, North/Central NJ lady, 45-55. I enjoy art, country roads, architecture, cycling, music, skiing, history and crafts. Photo. 5978 ✉

Sensuous, Creative, Romantic—By day, I am the president of a Madison Avenue company that demands all of my attention. At night, I like to shed my corporate skins, slip into something sensuous, and enjoy the evening. This very attractive, early 40s, blond Manhattanite, slender yet curvaceous, with interests that range from poetry to Plato, city night life to country wildlife, seeks an earthy yet sophisticated man, 44 plus, not afraid of adventure or commitment. Phone/photo please. 3268✉

Single, White Jewish Male—32, extremely handsome, sensitive, successful businessman - very giving, loving and caring, seeks slim, very attractive woman, 25-32, for serious relationship. Dare to dream? Let me be your reality! Phone and photo a must. 3279 ✉

Successful Physician/Businessman—Fit, youthful 50, who is ready to meet that one special someone who is beautiful, 35-early 40s, warm, intelligent, caring and sexy, to share life's experiences and successes - and who is meant for me. Note/reply requires photo. 8188 ✉

Divorced European—Residing in Israel, would like to meet a professional man, 50-55, for serious relationship. 5960 ✉

Compassionate, Unpretentious—College counselor, divorced female, 39, sees humor in life's craziness. Seeks slightly off-centered, open-minded man. NJ/NY. Photos exchanged. 3281 ✉

Aline,
the Passion,
the Dream...

Now Only 9¢ per minute

Call with your modem (N-8-1) and computer. Billed to your credit card.

212-935-8787

For instant access (no sign up) call 540-5465

25¢ per min. 95¢ first. NYC only. billed to your phone bill.

For more info call the help desk at 212-826-3894

Can I Keep You If I Find You?—You are a youthful gentleman, 50ish - cultured, easy to love. You enjoy a fine life style, beautiful places, beach walks, evenings in NYC, cozy primetime at home. You need a bright, mature, beautifully petite lady to call your own. Let's meet! POB 309, Hartsdale, NY 10530.

Passionate Pianist—PhD, playful, with exotic beauty, seeks a kind, cultured, successful soulmensch, 35-48, for a genuine duet. Photo please. 8194 ✉ ☎

Ivy Marathoner—Jewish male, 31, attorney, seeks attractive, accomplished female to go the distance. Asian a plus. 3286 ✉

Beautiful, Petite Italian—Post-doctorate. Warm, incredibly young 30s - interests include music, movies, opera, politics, sports, business. Seeks slim, virile, romantic, nonsmoking Renaissance man, 36-50, to bring me home. Photo/phone. 5999 ✉

Great Face, Sharp Mind—Sensuous body. Financially independent, Jewish, 5'4", classy blond - seeks one Jewish, financially independent, secure, good guy, 47 plus - forever. Photo/phone. 5981 ✉

Tall, Striking And Sober—Jewish female, 40, who can go from velvet to denim, seeks tall Jewish male for fun, laughter and spontaneity. Note, photo, phone. 8177 ✉

Italian Woman Only—Handsome, fit, secure, 48, affluent. You're affluent. 8197 ✉

Beautiful Former Ford Model—48, slim, Jewish, psychoanalyst - seeks 48-plus male, romantic best friend. 8170 ✉ ☎

Place Your Bets Here—Bright, pretty, professional Jewish female, 33 - loves to travel, ski, bike, laugh, seeks counterpart who is caring, confident, lots of fun, 30-38 - ready for a relationship. Note/photo/phone to claim prize. 5983 ✉

Photographer, Motorcyclist—33, green-eyed, 6', model type, enjoys outdoors, indoors and everything in between. Love to have fun, enjoy NY and get away. Great sense of humor and love of life. Sincere, romantic - looking for similar female. Are you out there? Photo/phone. 8201 ✉ ☎

38, 6'0", Jewish MD—Down-to-earth, sincere, varied interests. Wishes to meet accomplished woman of similar background and values. Photo preferred. 3285 ✉

Very Handsome, Affectionate Man—30s, Wall Street professional, seeks Jewish or Asian beauty for keeps. Note/photo. 3301 ✉ ☎

Want—A fun-loving, steady friend? Tall, youthful, 50ish Manhattanite, politically liberal, culturally eclectic, wants to share all life offers with man, 50-65. 5991 ✉

Exceptionally Attractive Lady—40, highly educated, distinguished, European background, seeks intelligent, successful man. Photo. 8202 ✉

Successful, Tall, Gorgeous—Shapely brunette, 28, Jewish - the type that seems unapproachable but is actually warm, funny, intelligent, sincere, with substance as well as style. Looking for someone tall, athletic, self-confident and preferably self-made, 28-35, who enjoys life. Photo. 3295 ✉

Attractive, Intelligent—Professional female, mid 30s, who loves NYC and world travel, seeks successful, smart male with humor and integrity. 3282 ✉

Petite, Attractive Woman—38, seeks man with good heart, good mind and good cologne, 40-50, who enjoys Sinatra, doo-wop or Puccini, and who can get a table at Rao. Business card please. 5976 ✉

Warm, Honest, Cute, Petite MD—Single Jewish female, 33, seeks successful, single Jewish male, ready for family. Enjoy warm weather, relaxing, romance, friends, staying in shape. Be nonsmoker, 28-40. Note/photo/phone. 3275 ✉ ☎

Red-Haired, Spirited—Sophia Loren type, successful in business. Enjoys music, beaches, travel and romance. Looking for secure Jewish male, 40-50, who enjoys life. Note and photo. 8169 ✉

Beautiful Inside/Out—Sensitive, intelligent, vivacious, curvaceous, unpretentious Jewish woman, 43, who absolutely loves life. Looking for tall, intelligent, self-made man with a great sense of humor, 45-58. Photo/note. 5996 ✉

You Need Not Be Perfect—Just hopefully sweet, cute, affectionate, a card-sender, thin, voluptuous(??), bright, able to be a best friend, 20s to late 30s, Jewish, extremely attractive, sensuously quiet, with great legs, body and smile and uncomfortable answering ads. I'm a generous, sensitive, tall, very young-looking, athletic, 30s Jewish male with boyish charm, very good looks, sense of humor and personality. I love the Caribbean, kids, sports and bikinis (on women). Photo and sense of humor a must. 3267 ✉

My Instincts Tell Me—That you're out there somewhere. Warm, attractive, professional Jewish woman, 35, 5'6", seeks a kind-hearted, sincere Jewish guy, 33-40, for friendship, love and more. If you enjoy the theater, movies, romantic dinners and tennis, let's get together. Note/phone/photo optional. 8186 ✉ ☎

Looking For Camelot?—So am I! 41, 6', blond, blue eyes, rugged, athletic L.L. Beane look, former educator, career sales, generous, broad interests, Jewish. Seeks 26-38 woman (no children) - attractive, fit, passionate, down-to-earth - for commitment, glory, gold! Photo must. 8176 ✉

Woman:—Attractive, slim, bright, funny, affectionate, 45, seeks man: well-traveled, well-read, fit, successful, romantic, good-looking, nonsmoking. Please write with phone number; photo optional. 5969 ✉

Jewish MD, 38—Athletic, blue eyes, unpretentious, marriage-minded. Seeks Jewish female, 27-37, who is intelligent, attractive and down-to-earth. 5975 ✉ ☎

My Mom Is Dying—For her tall, dark, handsome, doctor son, 30, to marry Jewish professional gal. Photo. 1594 ✉

Handsome Jewish Physician—Seeking exceptionally bright, extremely attractive, sexy, nonsmoking lady, 30-40. 5971 ✉

Virginia Doctor In NJ—Enthusiastic, successful, divorced Wasp MD, 50 - attractive, funny. Likes plays, music, dining. Seeks successful, bright, pretty, engaging sweetheart (35-40), to share your interests and mine. Note/phone/photo. 5974 ✉

Attractive Professional—Indian female, 30s, seeks educated, sincere male, 30-38. Photo please. 8182 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim male with like qualities, age 55-65 please. 3306 ✉ ☎

I Am Told I Have Beautiful Eyes—Pretty, slim, 5'6", blue-eyed brunette, Jewish white female, mid 30s, with good sense of humor - enjoys movies, dancing, music and cooking. Would be delighted to meet intelligent, outgoing man, late 30s-40s, with good sense of humor and old-fashioned values. Photo please. 8178 ✉

Pretty Female—Italian Catholic, young 39, bright, fun, good values, seeks sincere relationship. Photo/letter. 8179 ✉

Great Neck—60 plus, Jewish widow, spirited, attractive, caring. 8181 ✉

Thinking Man's Blond—Great-looking, tall, witty, spirited professional desires to share a passionate, loving life with a dynamic, successful man of warmth, integrity, intellect, 40-55. Note/photo. 8180 ✉

Not Necessarily Sir Walter Raleigh—Beautiful and captivating young woman seeks well-seasoned, successful man of strong character (45-55). Photo/note. 5973 ✉

Refusing To Settle—Hopefully you haven't either. Professional, good-looking, Jewish (nonreligious) NJ gentleman, 46, who's very romantic, caring, sensitive and down-to-earth, seeks stunning partner, under 43, with a heart of gold, with similar qualities. We'll become best friends, lovers and walk through life as one. Note and photo. 3293 ✉

To Love And Be Loved In Return—That's what I dream of. Divorced, successful, 5'10", cuddly mensch - good-natured and handsome too. Seeks slim, soft-looking nonsmoker, 38-48, who smiles easily, is unpretentious, caring and very affectionate. Photo/note. 3302 ✉

Fabulous, Funny, Feminine, 49—Loves golf, travel, theater, dancing. Seeks man with same interests. 3304 ✉

Handsome, Charming, Successful—And sophisticated. Early '60s widower. Tall, thin, intelligent, sensitive...even funny (and that's only the tip of the iceberg). Looking for a beautiul, slim, elegant lady - class act. Should be equally financially independent. Photo/phone/note. 3305 ✉

A Former Beauty Pageant Winner—Caring, beautiful, thin, fun-loving, passionate, hopeless romantic, Jewish, 36 - seeks romantic, sensitive, successful, communicative, tall, family-oriented Jewish man, 32-47, for love, life and little ones. Single dads welcome. Letter/photo/phone appreciated. 5997 ✉ ☎

Super-Nice Guy—Central NJ single white male. Me: 37, good-looking, professional, easygoing, sports-minded, looking for significant other. You: 21-35, attractive, family-oriented, easygoing, somewhat shy, enjoy cozy evenings at home, romantic dinners and trips to the beach/mountains. Send note/prefer photo. 3308 ✉

Pretty European—29, 5'8", slim - seeks smart, social, established man for serious relationship. Note/photo. 6019 ✉

Athletic Ophthalmologist, 37—Very handsome, closet comedian, NJ homeowner - desires fit, interesting, petite, fun-loving beauty, 24-31, for domestic bliss. Photo essential. 6014 ✉

Personable, Handsome 57-Year-Old—Male academician, seeks pretty, intelligent woman, 37-47. Sense of humor a must. Photo/phone, please. 6016 ✉

Vivacious, Attractive Blond—Fun, sincere, educated female, 29, seeks same quality male who enjoys travel, outdoor sports - summer entertainment. Let's have some fun. 25-35. Photo/note. 3311 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

ASSORTMENTS

PUT YOUR BEST FACE FORWARD
A professional **photo** for your replies. Send one to the family too! **212-713-5560**

HEART CONNECTION THE CLUB
Listen to and meet New York's most exciting singles. Call **718-348-9800**, 24 hrs.

Successful Jewish MEN, 35-55—Join Introductions Club. Recom'd by NYM, New Yorker, Mademoiselle, CBS News. Meet quality women. Party 6/24. **877-0723**

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN
Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

Catholic Singles Matching Club—28th yr. Special Prof'ls Program: MDs, PhDs, MAs, JDs, BAs, etc.. 212-366-0446; 201-451-1012; 201-865-1000; 516-487-6515; 914-723-7883

Men: Join Kevin Bacon & Tony Goldwyn as they meet NY's most exciting women on-stage - and you meet them off-stage! **SECOND STAGE'S SINGLES' NIGHT:** Theatre and Reception: June 25 at 8 PM. **Call 212-787-8302 for information.**

Classical Music Lovers' Exchange®
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

Check-a-Mate®
Is he or she everything they claim to be? For Discreet Pre-Marital & Marital Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

JEWISH SINGLES (25-45)
Jewish Mysticism Lecture Series in Tribeca & Upper East Side. Comfortable atmosphere & comfortable people. Tues. & Sun. eves. **Call 718-467-5519 for info.**

CLUB GETAWAY - Singles' Weekend
June 26th - Summer Kick-Off Weekend
July 2nd-July 4th Celebration
New England's Premier Sports Resort
Ages 20's, 30's & 40's. **(203) 927-3664**

Terrific date?
Had a great time!
Was it fate?
...OR was it
NEW YORK MAGAZINE'S STRICTLY PERSONALS?
If you met your special someone through the personal ads, send us a note and tell us about your great encounter! Write to:

NEW YORK Magazine
Strictly Personals Dept. DF
5 Pennsylvania Plaza, 14th Fl.
New York, NY 10001

Jewish Dates And Introductions—212-229-0410; 914-946-9446; 201-836-4414

JEWISH SINGLES JULY 4TH WEEKEND At CLUB TAMARACK
For ages 22-45. Sun/Fun/Sports/Entertainment. Party buses from NYC and NJ. 12th year - We sell out early!
Call 212-213-3366

L.O.A.—Professional Men Meet Asian, Latin and Jewish Ladies. (212) 986-8590

2nd Anniversary Party! Sun, 6/14 - 7 PM
JEWISH SINGLES NEWS
Special monthly publication. **Roxy,** 515 W 18th St. **Info/comp issue: 212-348-1755**

English Singles—Fax 01144 712287158 B&A, 43 Whistlers Av, London SW113TS

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

Met You On The Congo Line—At Five Guys Named Moe, Thursday night. So, is you is or is you ain't my baby? Maybe we can let the good times roll at our own Saturday night fish-fry. Meet me at Moe's Saturday night - 6/13.

OPEN ARMS
PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Singles' Sailing Party, 6/10—Wknd day-sails. July 4 Vineyard Cruise. 718-279-2680

Jewish Contemporary Singles—Unique & affordable. Est. 1985. 1-800-663-1345

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

Find Asian Singles—In NY/NJ/CT, thru our personal ads. Free copy. 908-303-8238

Wanted:—Male writer to collaborate on Seinfeld-like book on singles 718-897-7715

STRICTLY PERSONALS

College Professor—31, Jewish male, traditional yet slightly offbeat, with good sense of humor, seeks pretty, gentle, smart, family-oriented Jewish female. Note/photo/phone. 8191 ✉ ☎

I Don't Need Money—I need memories. Handsome, highly successful, creative man, 41, with exceptional values, seeks a beautiful, Catholic, affectionate woman (30-36) with an ache for a mate. I have the sweetest life and wish to share it and all my love with one sincere and caring woman. Marriage- and family-minded a must. No smoking. Note/photo. 3271 ✉

Foxy Lass With Class—NJ gal, extremely attractive, 30s, petite, curvy, 5'2", 100 lbs, head-turner, sweet, sophisticated, sexy. Fun-loving, successful entrepreneur seeks truly handsome gentleman, 32-49, good build, nice hair, 5'9" plus. Prefer attorney or successful professional with personality, kindness. New to singles scene, drug-free, nonsmoker. Recent photo/note. 3272 ✉

Highly-Educated Asian Beauty—33, genuine, active, independent, sunny personality, seeks successful man with '90s priorities - for fun/future. 6009 ✉ ☎

Handsome, Romantic—Tall businessman, amateur violinist, 36, Ivy BA/MBA - plays tennis, squash and string quartets. Seeks tall, slender beauty (20-34) with warmth, a lively sense of humor, quick intelligence and zest for living. Note and photo please. 3231 ✉

Handsome, Athletic, Jewish—NJ attorney, 29, 5'11", blue eyes, seeks his female counterpart who is 21-29, intelligent, attractive and adventurous, for a lasting relationship. Note/photo. 3276 ✉

Pretty Writer, 45—Seeks cultivated professional man (to mid 50s). 5970 ✉

Seeking Older Woman—32-year-old Ivy lawyer - Jewish, tall, strikingly handsome (I'm told), sensuous, witty, often brilliant - seeks tigress for fun and frolic. Photo essential. 5977 ✉

Gay Woman—31, attractive professional, independent, seeks warm, sincere, sexy, feminine beauty - inside and out. Must be comfortable with self and enjoy life. Note/photo. 3283 ✉

The Essentials—Chemistry. Humor. Integrity. Passion. I'm 34, pretty, love media, the arts, the people in my life and lots of other stuff. Tell me about you. Photo helps. 3284 ✉

Feminine, Athletic, Pretty Lady—Educated, seeks tall, fit professional man, 40-55, with humor and empathy, for genuinely close relationship. 8210 ✉ ☎

Cute, Slim, Warm, Jewish—Ivy law grad, seeks relaxed, observant Jewish guy, 30s, fond of kids, jazz, baseball, Mozart. 3270 ✉

Good-Looking Millionaire Male—Involved in real estate, is looking for a relationship with a beautiful black or Asian woman who enjoys fast cars, boating, champagne and caviar evenings and all life has to offer. Note/photo. 8192 ✉

Electrifying Live Wire—Ponders grounding by sane, genteel Brooks Brothers young man, circa 1936. Phone please. 5968 ✉

An Invitation—Blond, slender, 5'4", Ivy-educated female attorney, 40 - wishes to share tennis, hiking, theater and love with dynamic professional male, 40-48. Photo please. 3225 ✉

Fun And Frolic—With fabulous, 48, professional Jewish female. I'm looking for a stable/secure Jewish male, 40s-50s, who's seeking a happy future. 6007 ✉ ☎

Beauteous British Blond—A desirable 43-year-old female with a huggable, curvy 5'6", 135-lb body. An elegant, stylish head-turner who is bright, warm, affectionate, romantic, sensuous and fun to be with. Enjoys current events, watching sports, travel, movies, books, music. Looking forward to meeting a tall, secure, sophisticated, traveled, caring, honest man, to age 55 - for happy ever-after, enjoying and sharing interests, intimacy, laughter, romance, friendship, trust and respect. Note/phone/recent photo. 8195 ✉

About To Tell It Like It Is—Male 55, 5'8", retired at 48, intelligent, athletic, super-funny and also wealthy and versatile. Oh yeah, nice-looking too. Ended six-year relationship - I'm available. You gotta be fun and super-sexy. Photo a must. 3266 ✉ ☎

Wanted:—A Jewish man (40s or 50s) for a long-term relationship with an attractive, late-40s Jewish woman. I live in Manhattan and I'm strictly a city gal. (Most of the things I like to do revolve around the cultural richness of NY, e.g. theater, films, museums.) I prefer 20th century art, and my taste in music runs to jazz (mellow)/pop (the "standards"). I don't smoke - prefer you don't either, but will accept if you do. A sense of humor is very important; I like a lot of laughs.
Just a detailed letter is fine; photo optional. 6006 ✉

Professional Woman Of Quality—With warmth, elan and touch of earthiness - seeking partner (late 50s to mid 60s) with similar qualities. 6003 ✉

Pretty TV CEO—45, sensual, super-bright. Likes being feminine and soft by dusk, loving and caring for her man. Seeks successful, centered, active male, 50s. Recent photo/note/phone. 5964 ✉

Gay Male, 42—90 miles north of NY. Seeking attractive, successful, professional white male, 35-45, who is fit, healthy and enjoys life. Must be sincere, emotionally secure, loving and have varied interests. Note/photo please. 3310 ✉ ☎

Searching For Love And Romance—I'm a successful businessman, 40 years old, tall, dark, good-looking and willing to take a chance. I'm trying to find someone who is Jewish, 25-38, with a special personality and, I guess this is a weakness of mine, but - also one who is slim, shapely and very attractive. For the last couple of years, I've had my fill of clubs and discos - maybe we can find the chemistry that we're both looking for together. Willing to take a chance? Recent photo a must. 5986 ✉

Come Pedal With Me—The best is yet to be. Pretty, 5'4", petite female seeks loyal, kind, athletic man, 39-50, with whom to cycle through life. 3288 ✉

Gay White Female—Educator, 37, Catholic, feminine, preppie, charming, pretty, seeks long-haired feminine woman for fun and romance. Note and photo. 3289 ✉

Handsome, Fit Executive—30s, seeks petite, attractive Asian woman for possible marriage. Photo. 5965 ✉ ☎

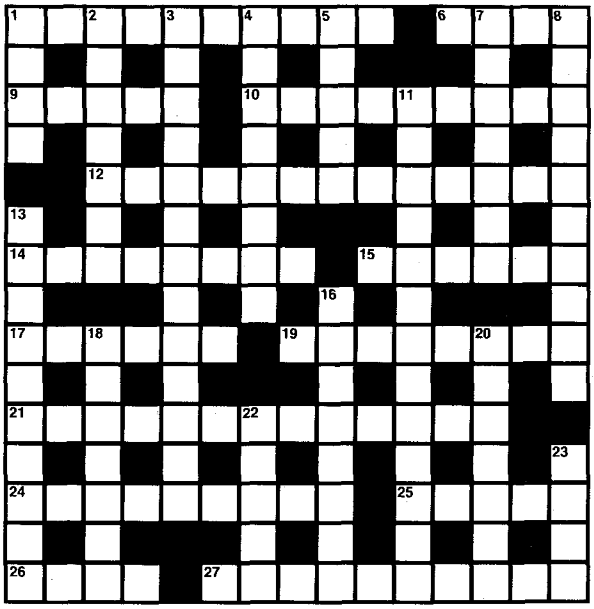
Extremely Handsome Man—Sensuous, tall, blond hair, blue-eyed, successful Wall Street executive seeks attractive Manhattan-based lady for romantic times. Confidentiality assured. Believe in your dreams, I believe in mine. Photo please. 5947 ✉

Single Jewish Attorney—30, with a quick wit, sharp mind, sincere warmth and excellent foot massage technique, seeks female who will appreciate these and other nice-guy qualities. 8198 ✉

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Oriental palm-oil. (10)
6 Post formerly occupied by a knight. (4)
9 Early dicky bird. (5)
10 A daring feat to capture hill resort and ambush the quarry, in America. (5-4)
12 Whales went with us round and around, in state. (3, 5, 5)
14 Point to member twirling cane with stylish dignity. (8)
15 Fillet and eat in a stew. (6)
17 Overwrought and near to collapse. (6)
19 Lawyers pained expression on first entering conveyance. (8)
21 Tragedy, Europe’s odd, old-style image. (13)
24 Supervisor’s mistake? (9)
25 Being Welsh, I would reject the title. (5)
26 Nonsensical pronouncement shot to pieces. (4)
27 I’d not worry in the island, holding evidence of money due. (6-4)



DOWN

1 Pack bottle opener with drink. (4)
2 Craving for sugar going without pepper. (7)
3 Skin blemishes erupting and lustreless hair? Bed is called for! (5, 8)
4 Gull seen to fly wildly round in front of cliff then settle comfortably. (8)
5 Limitation of output? (5)
7 Quail fluttering ahead of north wind. (7)
8 One of the pleasure-seeking louts breaking up a restaurant. (5-5)
11 Ring and tell dairy cow to switch to less heatening fodder. (3-6, 4)
13 Late delivery—find another job. (6, 4)
16 Jigged around, transported, in Victory ball. (8)
18 With weapon raised, grabs the gold. (7)
20 To toast, or bid farewell? (7)
22 Received and understood him. (5)
23 A passage, we hear, to somewhere over the water. (4)

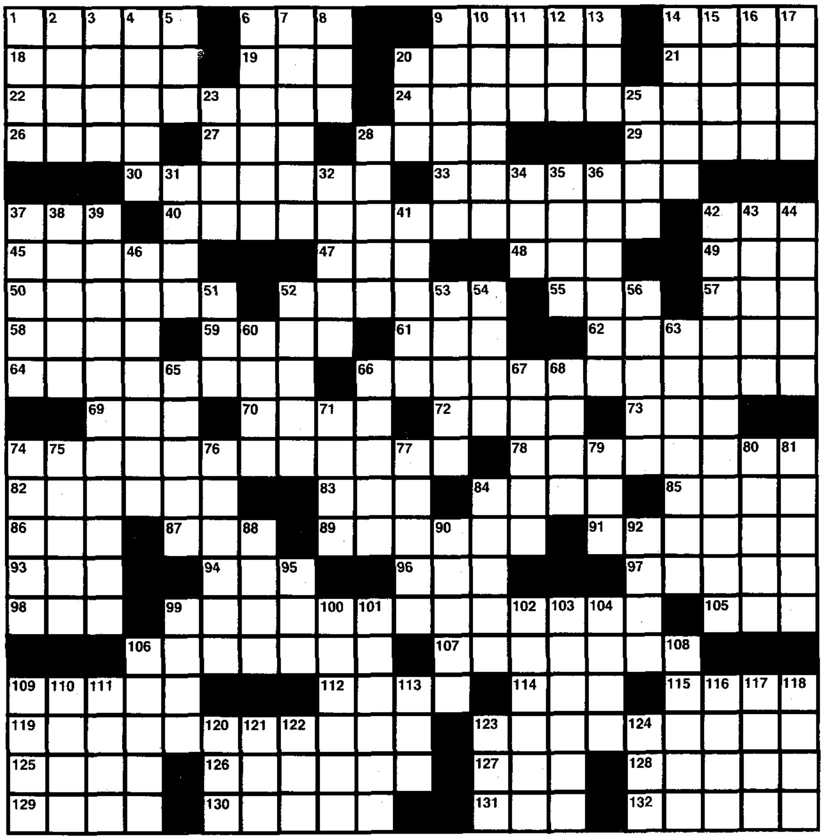
‘PETS’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

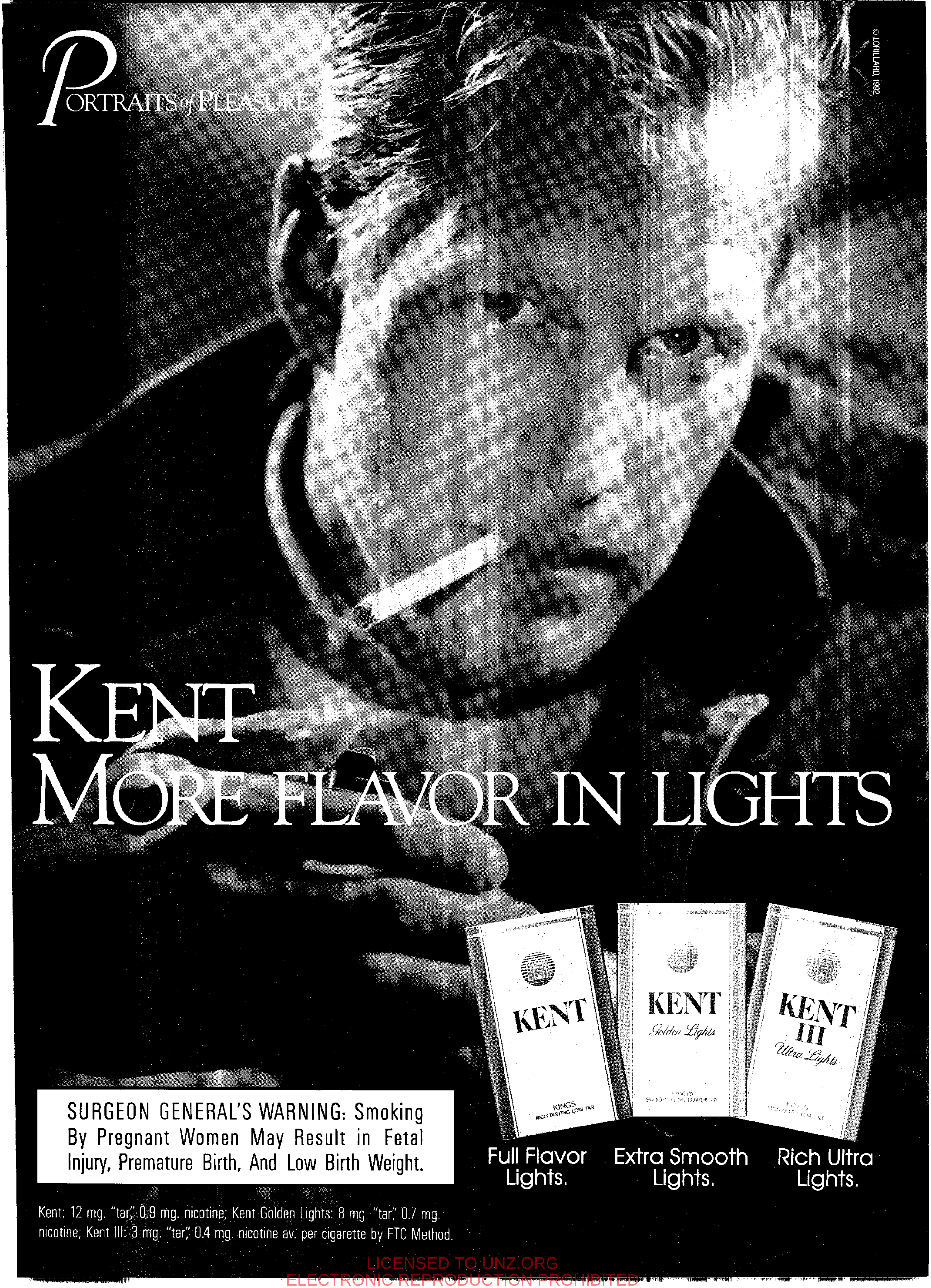
1 Gives the pink slip
6 Royal-flush card
9 Plant-pest genus
14 Run off at the mouth
18 Voice a view
19 Merry month
20 Chefs’ garb
21 Eternal City
22 His pet is a ferret
24 His pet is a boar
26 Figure-skating jump
27 Poet’s product
28 Ukrainian city
29 Beholden to
30 Lotion ingredient from raw wool
33 Noted ornithologist
37 Like Carroll’s hatter
40 His pet is a badger
42 Volga tributary
45 “—— I Get It” (“Chorus Line” song)
47 Puncturing tool
48 “Every Susie and ——”
49 Peke’s acquaintance
50 Judges’ bailiwicks
52 Congenital
55 Steamed, with “up”
57 “—— o’ Shanter”
58 Both: prefix
59 Very much
61 “. . . —— iron bars a cage”
62 George Eliot novel
64 His pet is a steer
66 His pet is a dachshund
69 Vowel sequence
70 His pet is an ape
72 Minute amount
73 “Diamond Lil” star
74 His pet is a yak
78 His pet is a gnu
82 Cart, to Britons
83 —— favor (Pedro’s “please”)
84 Dialect in Dublin
85 With “Dies,” a famous hymn
86 Beer’s kin
87 Kid’s marble
89 Escargots
91 Not ours
93 Pie plate
94 French pittance
96 Between Mao and tung
97 Plus factor
98 Ten-gallon item
99 His pet is a cheetah
105 NFL scores
106 Overlook an offense
107 Certain Canadian
109 Houston baseballer
112 Clobbered, old style
114 Cravat
115 Approximately
119 His pet is a canary
123 His pet is a duck
125 Beeper
126 Decrees
127 “Some —— born great”
128 Petal extract
129 Rapier’s relative
130 Wallpaperer’s need
131 Night site
132 African land

DOWN

1 Fountain order
2 Acme
3 Quote as reference
4 Ring mournfully
5 Fraction of a min.
6 Compound used in the darkroom
7 Edith of nursing fame
8 CBS symbol
9 Take to a higher tribunal
10 Foreglimpse, familiarly
11 Gardener’s digger
12 Business abbr.
13 Silencing utterance
14 Muscular strength
15 Mischievous Norse god
16 So be it
17 Ice floe
20 “Just —— thought!”
23 Tennille of TV
25 Heath
28 Recognized
31 Act as henchman
32 “—— Begin to Tell You”
34 Electrical abbrs.
35 Beehive State
36 Toreador’s vest
37 Old Testament book
38 What to “give me”
39 His pet is a mole
41 Venezuelan plain
42 His pet is a gander
43 Australian “bear”
44 Jordan’s capital
46 Giving an undercoat
51 America’s uncle
52 Architecture style
53 Mixer for gin
54 Therefore
56 Velvet-voiced Mel
60 Illuminant
63 Heartless ones
65 Gomorrah’s partner
66 Driver’s dud
67 Uses a swizzle stick
68 Brinker of fiction
71 Does a floor chore
74 Mowed row
75 Sylvester’s “Rocky” co-star
76 Togetherness
77 In a huff
79 Pet’s doc
80 Rowed
81 Musical pauses
84 Vote in
88 007
90 “Once —— Enough’
92 Netwoman Mandlikova
95 Vehicle for E.T.
99 Air-condition
100 Entomologist’s specimen
101 Reduce in rank
102 Italian director Scol
103 Sent through the pos
104 Wonderstruck
106 Hag
108 Part of NATO
109 North Carolina coun
110 Go no further
111 Lacerated
113 Entrance signs
116 Moreno or Coolidge
117 Radar sweep
118 Pod for soup
120 Vim
121 G. & S. princess
122 Army Joes
123 Shoot the breeze
124 Caddie’s tote

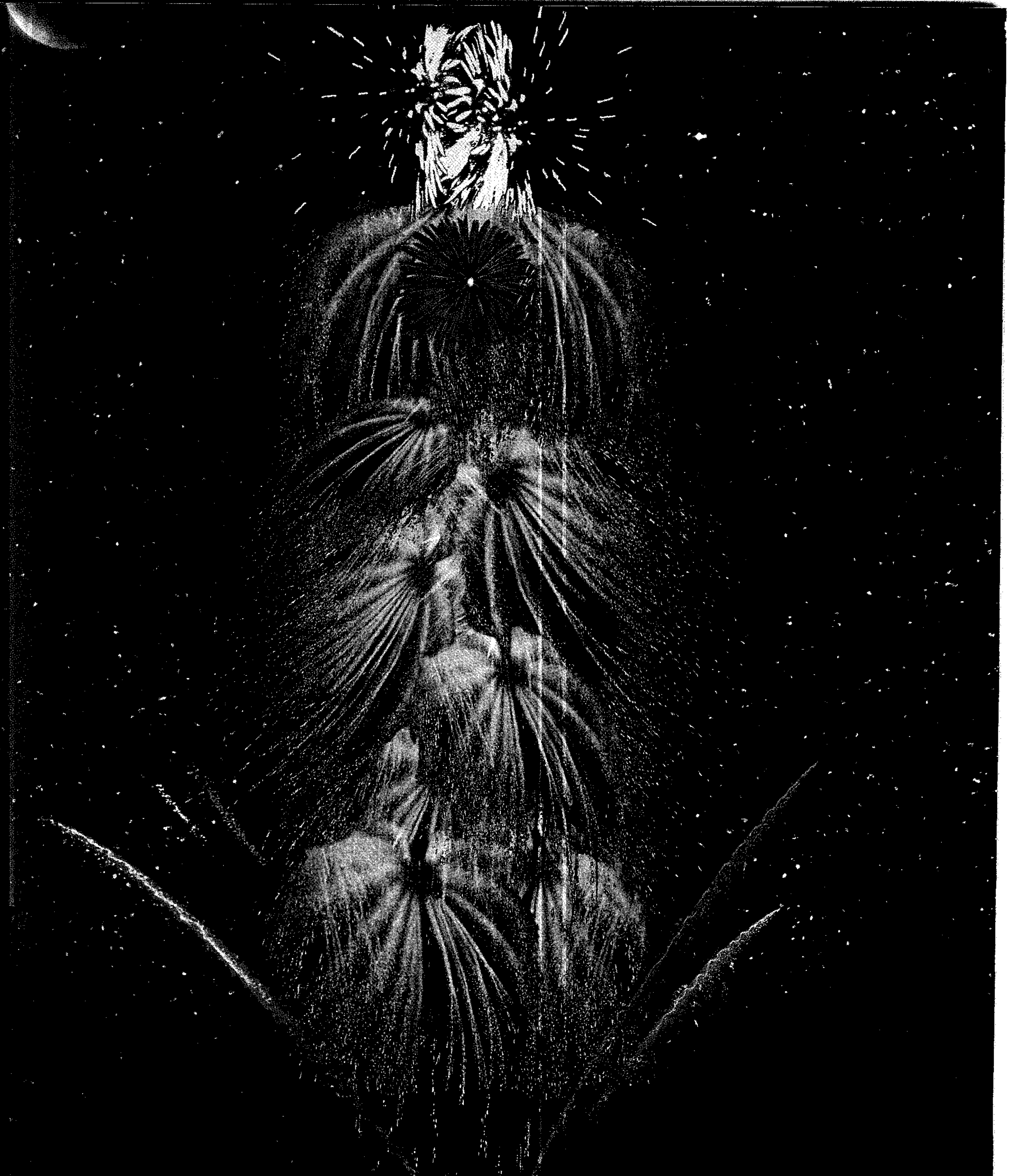


Solutions to last week’s puzzles appear on page 136


PORTRAITS of PLEASURE™
© LORILLARD, 1992
KENT
MORE FLAVOR IN LIGHTS
KENT
KINGS
RICH TASTING LOW TAR
KENT
Golden Lights
KINGS
SMOOTH LIGHT LOWER TAR
KENT
III
Ultra Lights
KINGS
MILD ULTRA LOW TAR
Full Flavor Lights.
Extra Smooth Lights.
Rich Ultra Lights.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

Kent: 12 mg. "tar," 0.9 mg. nicotine; Kent Golden Lights: 8 mg. "tar," 0.7 mg. nicotine; Kent III: 3 mg. "tar," 0.4 mg. nicotine av. per cigarette by FTC Method.



IMPORTED
Tanqueray
SPECIAL DRY
Distilled English Gin
CHARLES TANQUERAY & C° L^{TD}
LONDON, ENGLAND

The Perfect Celebration.

Tanqueray.® A singular experience.®

Imported English Gin, 47.3% Alc/Vol (94.6°), 100% Grain Neutral Spirits. © 1991 Schieffelin & Somerset Co., New York, N.Y.